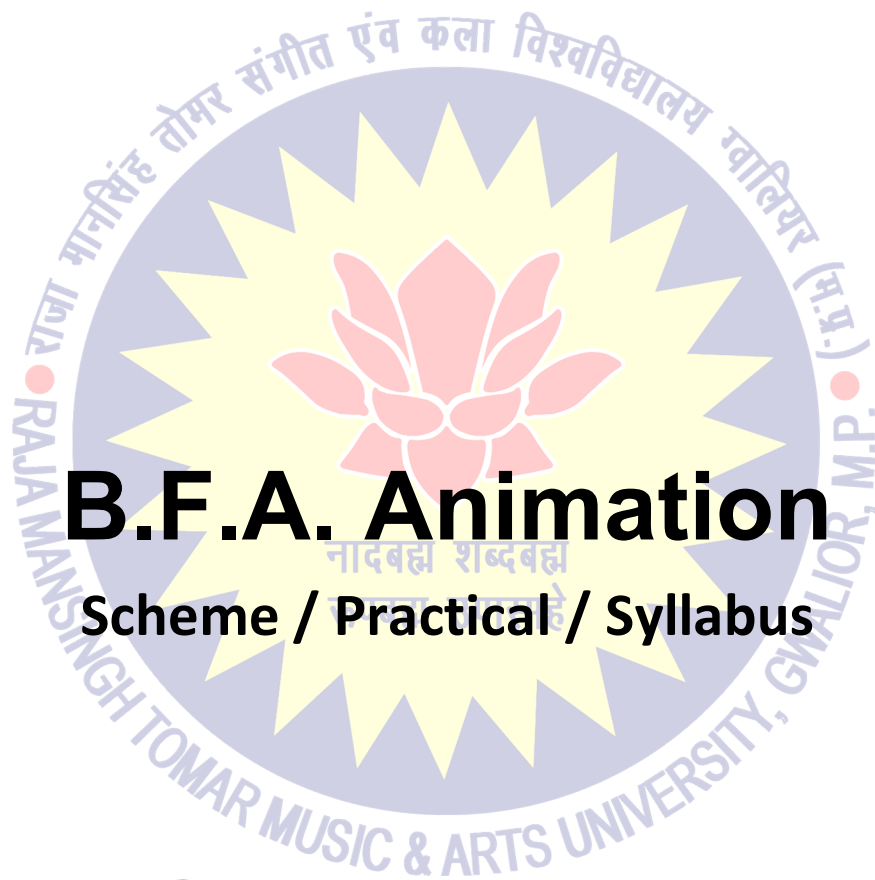


RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH



B.F.A. Animation

Scheme / Practical / Syllabus

2024 - 2025

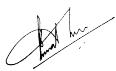
B.F.A. Ist Year - Foundation (Applied / Animation / Painting / Sculpture) - SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
THEORY (SUBJECT)							
1.HISTORY OF ART Part-I (Paper-I)	03	--	70	23	30	10	100
2. FUNDAMENTAL OF ART (Paper-II)	03	--	70	23	30	10	100
PRACTICAL							
1. STILL LIFE & NATURE STUDY	03	¼ Imperial	70	23	30	10	100
2. COMPOSITION	06	¼ Imperial	70	23	30	10	100
3. APPLIED ART	06	¼ Imperial	70	23	30	10	100
4. PRINT Making	06	8"X10"	70	23	30	10	100
5. DESIGN	06	¼ Imperial	70	23	30	10	100
6. SCULPTURE	06	8"X10"	70	23	30	10	100
TOTAL							800

***NOTE*:-**

- Work done in the class during the college / University hours shall be accepted for submission.
- Student shall have to submit one sessionals of each subject to the university / college.
- For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-
 - (1) The university theory examination.
 - (2) The university practical examination.
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B.F.A. Ist Year Foundation (FINE ARTS) - PRACTICAL



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1. STILL LIFE & NATURE STUDY

Study of various object in pencil (Cube, Sphere, Cone), Study of various forms from Nature- Leaves, Flower, Stems, Trees. Etc.

Study of Drapery in Black & White, Pots, Jugs, Glass and Etc.

2. COMPOSITION

Study of Figure (Human, Animal, Birds) Colour Study, use of Organic and Geometrical forms in two dimensional Spaces.

Colour Study- Basic terms and scale, complementary colour, warm colour, cool colour.

3. APPLIED ARTS

Roman Alphabets - Serif, San-serif (English), Gothic Style of lettering.

Devnagri Letters- Hindi and Script Writing.

4. PRINT MAKING

Printing Techniques - Basic Printing Techniques using print size 8x10 inch (Lino sheet) Vegetable, Leaves, and stencil Etc.

5. DESIGN

The basic principles of two dimensional design through the manipulation of black, white and gray in studying the elements of design. Visualize and execute effective composition through the integration of core design concepts. Identify and describe design principles. Saree border, lamp shade, bed sheets design, table cloth design, hand fan, symmetrical and asymmetrical design, etc. in colour and achromatic.

6. SCULPTURE

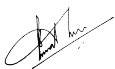
Object made in clay, nature forms, man-made objects, Humans body Parts (eyes, nose, ears and lips).

Decorative and Geometrical design (Relief).

Simple Composition with the use of human Figures and other forms (Nature, and imaginary)

1. Make 08 Sheets / Work each on each subject Topic.
2. Use Poster & Water Color in Drawing & Painting Subject.
3. Use Pencil Water colour, poster colour & Pencil Color in Composition Subject.
4. Use Clay & P.O.P in Sculpture Subject.

- Work done in the class during the college / University hours shall be accepted for submission.
- Student shall have to submit one sessionals of each subject to the university / college.
- Only Manual work accepted .Computer Graphic work not accepted.



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B.F.A. Ist Year Foundation (FINE ARTS) – THEORY - HISTORY OF ART Part-I (Paper – I)

History of Art : Paper -1 (Pre- Historic Age to Pre Medieval)

Indian Art

UNIT-I

Prehistoric art – Rock Painting, Scraper tools , Fossils , Paleolithic , Mesolithic and Neolithic . The Quest of pre- Historic Paintings, Bhim Baithka Caves, Mirzapur, Raigarh, Pachmari, Hoshangabad. Subject matter and Style of Prehistoric Art. The Importance & Peculiarities Of Prehistoric Art. The Technique Of Prehistoric Art.

UNIT – II

Indusvalley Cvillzation – Harrapa & Mohenjodaro, Sculpture- Lime Stone, Torso,Beonze Dancing Girl, Seals, Terracotta- Mother Goddesses, Pottery & Jewellery.

UNIT – III

Buddha Period- Jogimara Caves, Painting Of Jogimara Caves.

Mauryan Empire- Pirrar Inscriptions, Sarnath Capital, Yakhsha Figures, Lomarda Rishi Cave, Animal Gnving, Teriacoda

Sung- The Bharhut Stupa, Saachi Stupa , Stupas And Toranas, Sculpture And Panting. Relief Medallion Mirga Jataka Vihara And Chaityas (Karle And Bhaja)

Western Art

UNIT – IV

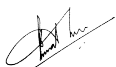
Rock Paintings of Paleolithic and Neolithic Period with Special Reference to Europe Altamira (Spain) Lascaux (France)

UNIT- V

Egyptian Art – Architecture & Painting .

Greek Art - – Architecture, Sculpture, Painting And Minor Art.

Roman Art - – Architecture , Sculpture, Painting Art.



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B.F.A. Ist Year Foundation (FINE ARTS) – THEORY- FUNDAMENTAL OF ART (Paper – II)

UNIT – I

Line, definition of line, lines and visual illusion, line and impression visual and different types of lines and drawing, development it and possibilities of line drawing.

UNIT – II

What is composition,(general meaning and definition).texture- meaning and definition classification texture creating tools. Perspective-definition, different types of perspective, terms relating to perspective, geometrical forms and perspective, imaginative perspective.

UNIT – III

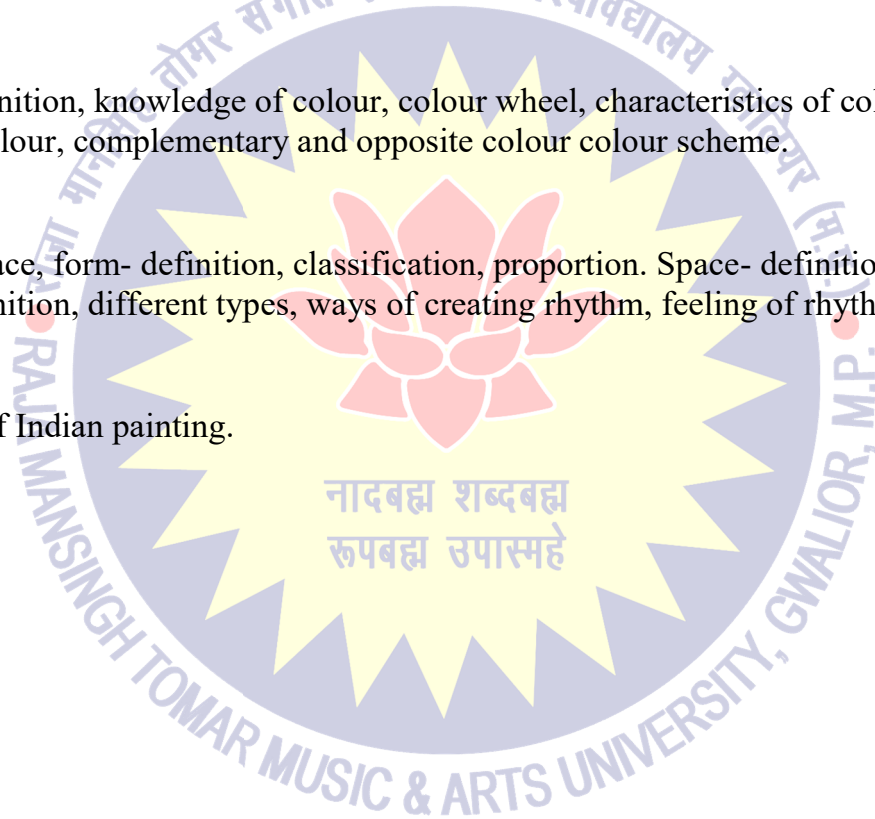
Colour- definition, knowledge of colour, colour wheel, characteristics of colour. Colour classification of colour, complementary and opposite colour colour scheme.

UNIT – IV

Form and space, form- definition, classification, proportion. Space- definition, division, rule of space rhythm- definition, different types, ways of creating rhythm, feeling of rhythm.

UNIT – V

Six Limbs of Indian painting.



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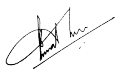
B.F.A. IInd Year (Animation) - SCHEME

Paper	Time (In Hours)	Size	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
THEORY (SUBJECT)							
1. HISTORY OF ART Part -II (PAPER -I)	03	--	70	23	30	10	100
2. HISTORY OF ANIMATION (PAPER -II)	03	--	70	23	30	10	100
PRACTICAL							
1. FIGURE ANALYSIS, LIFE DRAWING & DYNAMIC ANATOMY.	18	Full Imperial	70	23	30	10	100
2. PRINCIPLES OF ANIMATION, ACTION ANALYSIS	18	Full Imperial	70	23	30	10	100
3. STORY DEVELOPMENT & DIMENSIONAL DRAWING, ANIMATION & LAYOUT	18	Full Imperial	70	23	30	10	100
4. INTRODUCTION TO DIGITAL TOOL	12	software	70	23	30	10	100
TOTAL							600

NOTE

For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-

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B.F.A. IInd Year (Animation) - Practical

1. FIGURE ANALYSIS, LIFE DRAWING & DYNAMIC ANATOMY

Human Anatomy: Anatomy of different age groups (Babies, Kids, Teens, Young Adults, and Aged). Basic Proportions, Basic understanding of the skeletal and muscle system, Human forms in perspective. Male and female anatomy. Body Structure .Proportion and construction of body parts (Torso, Face, Eyes, Nose, Ears, Mouth, Hand, Feet etc.) Motion analysis, Study of poses. Anatomy of animals, birds, reptiles. Body structure: Basic forms, Proportion, and construction of body parts: head, legs, tails. Use of perspectives while drawing animals, birds, reptiles, and Insects. Understanding motion and grace.

2. PRINCIPLES OF ANIMATION, ACTION ANALYSIS

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. Posing and Gesture, blocking performance through thumbnails. Rough in-between, key frames. Character design & Character rotation. Turn around character developed both human & animal. Hook-up, In-between, Wave principal, S and C, Posing and Gesture curve

Mannequin for animation using basic shapes, Principles of the anthomorphic walking character, Extension and Application of Animation concepts, Create mouth shapes that synchronize with supplied dialogue.

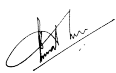
Anthomorphic Walking Character , Walk Cycle, Head Turn and Lip Sync, Flour Sack Assignment, Animate flour sack, Output using line test camera.

3. STORY DEVELOPMENT & DIMENSIONAL DRAWING, ANIMATION & LAYOUT

Analysis in Visual Storytelling, Fundamental Elements of Story, Storyboards - Layout Analysis, Color Analysis, Lighting Analysis. Principles of Composition, Perspective, Camera - Position /Angles, Types of Layout, Level separation (Foreground, middle ground, background).

4. INTRODUCTION TO DIGITAL TOOL

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, PALADOBE PHOTOSHOP - Introduction to Photoshop, Using Layers, Using the scanner, Raster vs. Vector graphics, RGB vs. CMYK, Output formats and file compression, Additional tools and workflows, Using Alpha Channels and Layer Masks FLIPBOOK - Shooting, Timing, Scrubbing, Light Bulb feature, Cycle, Exporting, Coloring, Exporting Frames TOONBOOM STORYBOARD PRO - Introduction to Storyboard Pro, Introduction to Animate Pro, Paperless



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traditional animation, Additional tools and work-flows, Working with textures, pegs and interpolation, Multi-plane backgrounds, Camera moves.

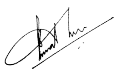
ADOBE FLASH – Make a sequence using flash.

ADOBE PREMIERE - Introduction to Premiere Pro, Scene editing and transitions, Working with sound

SUGGESTED READING

1. Animation from Pencils to Pixels: Classical Techniques for the Digital Animator by Tony White
2. Adobe Flash Professional CS5 Bible by Todd Perkins
3. Animate to Harmony: The Independent Animator's Guide to Toon Boom by Adam Philips
4. Color by Betty Edwards
5. Animation Survival Kit by Richard Williams
6. Carton Animation by Preston Blair
7. Timing for Animation by Harold Whitaker
8. An Atlas of Animal Anatomy for Artists by W.Ellenberger
9. Animal Anatomy for Artists: The Element of Form by Goldfinger
10. Adobe Photoshop CS6 Bible by Lina Danae Dayley
11. Animate to Harmony: The Independent Animator's Guide to Toon Boom by Adam Phillips
12. The Animation Book: A Complete Guide to Animated Filmmaking--From Flipbooks to Sound Cartoons to 3- D Animation by Kit Laybourne
13. Perspective Drawing Handbook by Joseph D Amelio
14. Film Directing: Visualizing from Concept to Screen (Michael Weiese Production) by Steven Katz
15. Five C's of Cinematography Motion Picture Filming Techniques by Joseph V. Mascelli
16. An Atlas of Anatomy for Artists by Fritz Schider, Anatomy & Drawing by Victor Perad.

- **Work done in the class during the college / University hours shall be accepted for submission.**
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B.F.A. IInd Year (ANIMATION) – THEORY – History of Arts Part- II (PAPER -I)

• UNIT 1

Kushan period- Gandhar School- standing Buddha, Nirvana of Buddha (relief) Buddha.
Mathura School- head of Buddha seated Buddha, standing Buddha, yakshini with parrot.

• UNIT 2

Gupta period -sculptures and paintings.
Ajanta: - technique of Ajanta mural, subject matter of Ajanta Caves, painting of Ajanta Caves chaityas and Viharas. Their paintings, Relief mural.

• UNIT 3

Early Medieval period.
Bagh Caves, Elephanta Caves, Badami caves, Ellora Caves, Mahabalipuram Chela's, Pallav Caves.

Western art

• UNIT 4

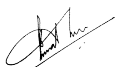
Early Christian art- Paintings in Catacombs, Architecture, sculpture, Mosaic.

Byzantine Art- Paintings, Architecture, Sculpture, and Mosaic.

• UNIT 5

Romanesque art- Paintings, Architecture, and Sculpture.

Gothic art- Paintings, Architecture and Sculpture.



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B.F.A. IInd Year (Animation) – Syllabus – History of Animation – Paper – II

UNIT - I

Pre-Cinema Visual Entertainment-puppets, magic lantern, comics, "The Persistence of Vision," flipbooks, the thaumatrope, the phenakistoscope, the zoetrope, Emile Reynaud and his Praxinoscope, the significance of the shutter to motion pictures. The Mechanics of Motion Pictures and the First Films, Legendary Women in Animation, Early Stop Motion Animation.

UNIT – II

Walt Disney's Beginnings - The Silent Era, MGM, Warner Brothers, Dream Works. The History of Indian Animation, Brief History of Russian Animation and Japanese Animation. Recent International Animation: Major Figures & Films – Ratatouille, Ice Age, Shrek, Up, Wall-E, Chicken Run, One Punch Man, Dragon Ball Super, Toy Story, How to Train Your Dragon, Shingeki noKyojin, Inside Out, The Polar Express, Chota Bheem, The Take of Princess Kaguya

UNIT – III

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

UNIT – IV

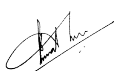
Different types animation - Rough in-between, key frames, (pose to pose) and straight-ahead animation, Principles of the anthropomorphic walking character. Character Types and their responses to aging. Types of Animation – Types of Animation, cell/paper animation, digital Animation, 3d Animation, puppet Animation, Clay Animation etc. Intro and Workflow Theory. Differences between Paperless Animation and Traditional Animation.

UNIT – V

Computer graphics; Definition of Computer graphics, Introduction to Raster & Vector Graphics, 3D computer graphics, Pixel, Resolution, Render, Anti-aliasing. Color Theory & Modes; Color Models (Additive Primary Colors & Subtractive Primary Colors), Color Modes; RGB, CMYK, Grey Scale, Indexed Color, etc., Primary color, Secondary & Tertiary Color, warm & cool color. Term definition: Hue, Saturation, tint, Brightness, Tone, Shade, Chrome.

SUGGESTED READING

1. Understanding Animation by Paul Wells. 2. Cartoon Capers: The History of Canadian Animators by Karen Mazulewich, Bendazzi. 3. Cartoons: One Hundred Years of Cinema Animation by G Bendazzi. 4. Carton Animation by Preston Blair. 5. Timing for Animation by Harold Whitaker. 6. The Animators Survival Kit by Richard Williams. 7. Principles of Color by Faber Birren



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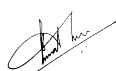
B.F.A. IIIrd Year (Animation) - SCHEME

Paper	Time (In Hours)	Size	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
THEORY (SUBJECT)							
1. HISTORY OF ART Part- III (PAPER -I)	03	--	70	23	30	10	100
2. ACTING FOR ANIMATION (PAPER -II)	03	--	70	23	30	10	100
PRACTICAL							
1. FIGURE ANALYSIS – MORPHING, CHARACTER DESIGN	18	$\frac{1}{2}$ Imperial	70	23	30	10	100
2. VISUAL DEVELOPMENT, SEQUENTIAL NARRATIVE & DIGITAL LAYOUT PAINTING	18	$\frac{1}{2}$ Imperial	70	23	30	10	100
3. 2D APPLICATIONS	18	software	70	23	30	10	100
4. 3D MODELING & RIGGING, ANIMATION & LEICA REEL	12	software	70	23	30	10	100
TOTAL							600

NOTE:-

For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-

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B.F.A. IIIrd Year (Animation) - Practical

1. FIGURE ANALYSIS – MORPHING, CHARACTER DESIGN

Morphing object, shapes, and alphabets. Lip synch principles, Lip Synchronization – Use Exposure sheet, Caricature, Animating clothing, Character designing, Features of a character, Types/Kinds of characters, Designing props and assets of character, Creating turnarounds/Character model sheets, Blueprints, Character size comparison charts, Character attitude poses, Clay sculpture

2. VISUAL DEVELOPMENT, SEQUENTIAL NARRATIVE & DIGITAL LAYOUT PAINTING

Animation- dialogue and design, Beat boards and character sketches Storyboard pitches, Exterior study with painting (outdoors), effect of light on mood, layout with vertical panning, layout with horizontal panning, BG layout with color of interior. Multi-plane layout, Layout package, and labeling, Case Study of movies – Study the layouts & style of the following movies. Introduction to advanced concept art. Create television storyboards & sequences of feature storyboards using professional terminology & templates.

3. 2D APPLICATIONS

Introduction and Workflow Theory, Paperless Drawings and Color Management, Use of Camera and Pegs, Symbol Based Animation.

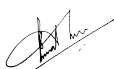
PHOTOSHOP - Horizontal Pans and Working with Underlay and Overlays, TOONBOOM ANIMATE PRO - Camera moves & Compositing effects, Introduction to Cut-Out Animation, Cut-Out character break-down and rigging & Cut-Out animating, FLASH - Motion Twins and Shape Twins & 3D Transformation - Inverse Kinematics

4. 3D MODELING & RIGGING, ANIMATION & LEICA REEL

Introduction to Maya and 3ds max. 3D Modeling Interface, use of mouse and keyboard, basic tools to be used in creating polygonal shapes and models. Descriptions of polygons, and the elements that make up a polygon in Maya, such as vertices, edges, faces, and UVs. Overview of file keeping, saving files and workspace views. Moving, scaling, rotating and placement of objects in the 3D environment. 3D character modeling, environment modeling, fur, hair, Flag stimulation, Character Rigging, Texturing, Lighting, Rendering.

SUGGESTED READING

1. Dream Worlds: Production Design for Animation by Don Hahn
2. Setting the Scene: The Art & Evolution of Animation Layout



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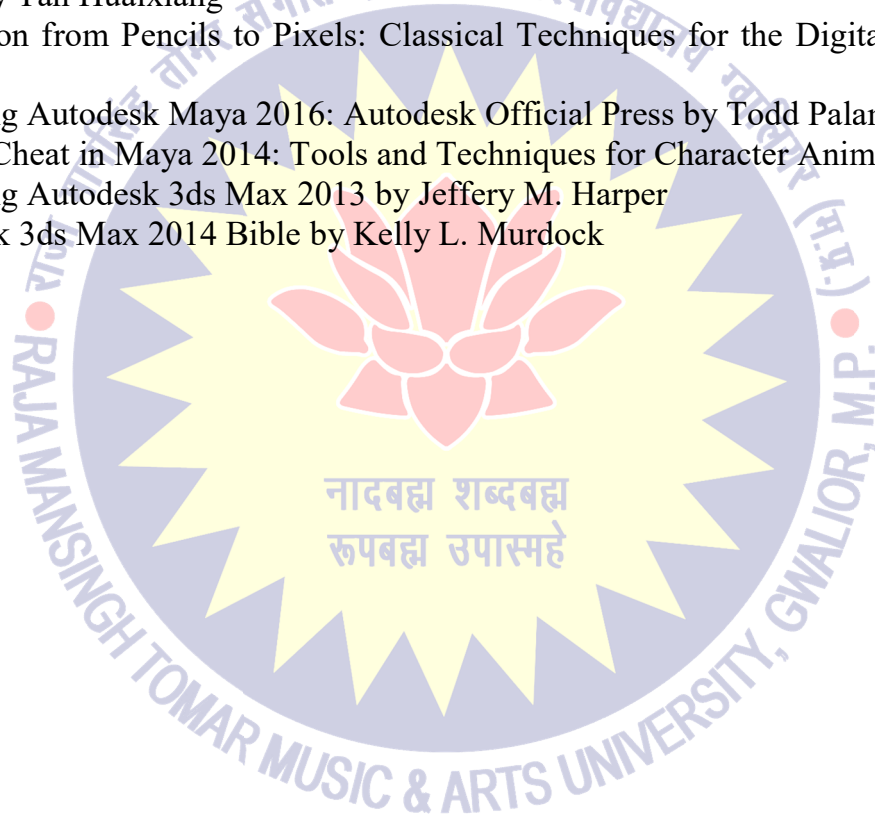


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3. Layout & Composition for Animation by Ed Ghertner
4. How to write for animation by Jeffrey Scott
5. Digital Modeling by William Vaughan
6. Maya Character Creation: Modeling and Animation Controls by Chris Maraffi
7. Rig it Right! Maya Animation Rigging Concepts by Tina O'Hailey
8. Character Design from the Ground Up: Make Your Sketches Come to Life by Kevin Crossley
9. Creating Characters with Personality: For Film, TV, Animation, Video Games, and Graphic Novels by Tom Bancroft
10. A History of Costumes by Carl Kohler
11. Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers by Tan Huaixiang
12. Animation from Pencils to Pixels: Classical Techniques for the Digital Animator by Tony White
13. Mastering Autodesk Maya 2016: Autodesk Official Press by Todd Palamar
14. How to Cheat in Maya 2014: Tools and Techniques for Character Animation by Kenny Roy
15. Mastering Autodesk 3ds Max 2013 by Jeffery M. Harper
16. Autodesk 3ds Max 2014 Bible by Kelly L. Murdock



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B.F.A. IIIrd Year (ANIMATION) – THEORY – History of Arts Part - III (PAPER -I)

UNIT – I

Mediaeval period

Konark Temple, Khajuraho Temples, pal and Jain School, Manuscripts Paintings

UNIT – II

Later Mediaeval Period.

Miniature Painting Of Mughal School And Pahari School. Their styles, Techniques Subject Matter, Characteristics etc.

Folk And Tribal Art of India- Kalighat, Madhubani, Tanjore, patachitra, Warli, Phad etc unitary

UNIT – III

Renaissance in India- (Patna) company School- Raja Ravi Verma.

Bengal School- Abanindranath Tagore, Nandalal Bose, Jamini Roy, Rabindra Nath Tagore.

art centre- Bombay, Kolkata, Baroda, Delhi, Madras, M. F. Husain Bendre, Souza, Raza. Chintamani kar, Dhanraj Bhagat etc.

Contemporary Art and Artists- Amrita Shergil, KshitindraNath Majumdar, Asit Kumar Haldar, Yamini Roy, D.P. Roy Choudhary, M. F. Hussain, Ramkinkar Baiz, Shankhu Choudhary.

UNIT – IV

Western art

Renaissance Art- Early Renaissance, high Renaissance,- Their Architecture Sculpture And Paintings.

Artist- Giotto, Botticelli, Donatello, Leonardo Da Vinci, Michelangelo, Raphael.

UNIT – V

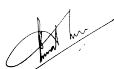
Introduction Of Modern Art Movements

Baroque Art- Characteristics, Subject Matter, Style, Artists And Their Work.

Artists- Rubens, Rembrant, Lorenzo.

Roccoco Art- Characteristics, Subject Matter, Style, Artists and Their Work.

Artists And Their Paintings.



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B.F.A. III rd Year (Animation)- Syllabus - THEORY Acting for Animation - Paper - II

UNIT - I

History of Acting

UNIT - II

Stage Actor Versus Animator, Illusion of life vs. Moving Illustration.

UNIT - III

Seven Essentials Acting Principles, Animation Dialogue

UNIT - IV

Movement & Body Language. Importance of Body Language.

UNIT - V

Character Tempo & Rhythm

SUGGESTED READING

Acting for Animation by Ed Hooks



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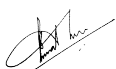
B.F.A. IV th Year (ANIMATION) - SCHEME

Paper	Time (In Hours)	Size	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
THEORY (SUBJECT)							
1. AESTHETICS (PAPER -I)	03	--	70	23	30	10	100
2. VISUAL EFFECTS, DIGITAL COMPOSITING MOTION CAPTURE (PAPER -II)	03	--	70	23	30	10	100
PRACTICAL							
1. STOP MOTION SET & CHARACTER DESIGN	18	½ & Full Imperial	70	23	30	10	100
2. STOP MOTION ANIMATION	18	software	70	23	30	10	100
3. VISUAL EFFECTS	18	software	70	23	30	10	100
4. PROJECT 3D SHORT FILM PROJECT	12	50 Pages (minimum) A4 Size & Show reel	70	23	30	10	100
5. PROJECT	12	50 Pages (minimum) A4 Size	70	23	30	10	100
TOTAL							7000

NOTE:-

For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-

- (1) The university theory examination.
- (2) The university practical examination.
- (3) Internal assessment, i.e., CCE done at college/university teaching department level.
- (4) Assessment of project done at college/university



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B.F.A. IVth Year (ANIMATION) - Practical

1. STOP MOTION SET & CHARACTER DESIGN

Types of stop motion animation, set creation for different types of stop motion, character construction for stop motion. Camera and light set up.

2. STOP MOTION ANIMATION

Make a short film in various type of stop motion animation.

3. VISUAL EFFECTS

After Effects, Pf Track, Nuke, Fusion, Mocha, Real Flow

4. PROJECT 3D SHORT FILM PROJECT

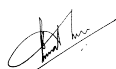
Make a 3d animated short film using MAYA. VFX has to be used.

5. PROJECT

Project and Viva (50 pages minimum) A4 Size

SUGGESTED READING

1. Nuke 101: Professional Compositing and Visual Effects by Ron Ganbar.
2. Creating Motion Graphics with After Effects: Essential and Advanced Techniques by Chris Meyer.
3. ADOBE AFTER EFFECTS CS6 Classroom in a Book by Adobe Creative Team.
4. Visual Effects and Compositing by John Gress.
5. Masters of FX: Behind the Scenes with Geniuses of Visual and Special Effects by Ian Failes.



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B.F.A. IVth Year (ANIMATION) - THEORY -AESTHETICS - Paper - I

UNIT 1

Definition of aesthetics- Introduction of the philosophy of Indian aesthetics, visual and performing art, inter relationship of visual and performing Art, its merits and demerits.

Ras Siddhant or aesthetic pleasure- Introduction to the philosophy of Indian aesthetics and thinker such as Bharata Muni

Philosophies of aesthetics- definition of aesthetics, evolution of aesthetics aesthetic concept.

UNIT 2

Satyam Shivam Sundaram- philosophy of Truth, Beauty and God.

swantSikhaya- Self Satisfaction Of The Artist Bhangima Drishyam, TaalMaan.

UNIT 3

Ras Siddhant According to Kumar Swami -Introduction to the Philosophy of Indian Aesthetics and Thinker.

Ras Siddhant According to Abhinav Gupt- Introduction to The Philosophy Of Indian Aesthetics And Thinker.

UNIT 4

Socrates, Plato About Their Philosophies And Biography.

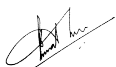
Aristotle About Their Philosophies And Biography.

UNIT 5

Crochet, Tolstoy About Their Philosophies And Biography.

Baumgarten, Roger Freud About Their Philosophies And Biography.

Kant, Hegel, Herbert Edward Read About Their Philosophies And Biography.



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B.F.A. IV th Year (Animation) – Syllabus – THEORY- VISUAL EFFECTS, DIGITAL COMPOSITING MOTION CAPTURE – Paper – II

UNIT - I

Intro to the Motion Picture/VFX Pipeline. What is movie making & VFX? Principles of motion picture & VFX. Origins of Visual Effects & VFX concepts. Structure of Digital Images –The Pixel, Grayscale Images, Colour Images & Four Channel Images. Different of Visual & Special effects, Image Resolution, Image Aspect Ratio, Pixel Aspect Ratio, Display Aspect Ratio, Bit Depth, Floating Point, Photographic Images vs. Graphics.

UNIT - II

The tools of Cinematography – The frame, the lens, light and colour, texture, movement, establishing, point of view. Shooting methods – What is cinematic, the frame, cinema as a language, master seen method, coverage, overlapping or triple take method, free form method

UNIT - III

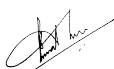
Cinematic Continuity – Shooting for editing, Types of continuity, The prime directive, screen direction, issues in continuity, types of cuts – Content cut, action cut, POV cut, Match cut, conceptual cut, zero cut .Camera Movement – Types of moves, Moving shots, camera mounting, the crab dolly, cranes, car shots, aerial shots, other types of camera mounts

UNIT - IV

Rotoscoping, Motion Tracking & 2D Match moving – The golden rules of roto, Types of 2D motion tracking, comparing good & bad tracking targets & 2D motion tracking applications. How 3D CGI is created & its applications. 3D motion tracking & its applications.

UNIT - V

Compositing –Compositing Applications, Layer Based Compositors, Nodal Based Compositors, Keyer Types & Concepts. Different between live action & CGI. What is Blue screen & Green screen? & their use in VFX. Methods of warping & morphing



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