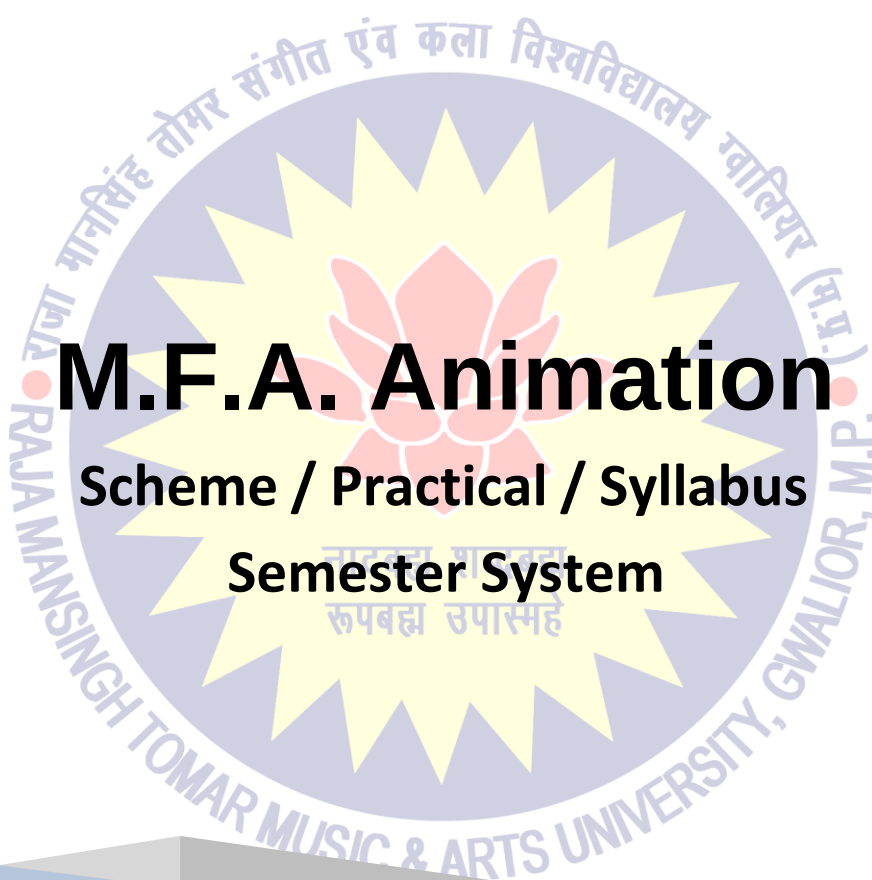


RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH



M.F.A. Animation

Scheme / Practical / Syllabus

Semester System

2026 - 2027

M.F.A. Ist Sem (Animation) - 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	25	30	11	100
2. HISTORY OF ANIMATION PART- I (Paper-II)	03	--	70	25	30	11	100
PRACTICAL							
1. ANIMATION PRODUCTION / POST PRODUCTION	18	1920x1080 HD Video (MP4)	70	25	30	11	100
2. EXHIBITION & VIVA	18		70	25	30	11	100
3. SEMINAR	12	15 Pages (minimum) A4 Size	70	25	30	11	100
TOTAL							500

NOTE

For passing examination, the candidate shall be required to secure 36% 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 DESERTATION done at college/university.

M.F.A. Ist Sem (ANIMATION) – PRACTICAL

1. ANIMATION PRODUCTION / POST PRODUCTION

ANIMATION PRODUCTION

Students will focus on the Pre-Visualization and Asset Design Blueprinting phase of a standalone commercial, short film, or institutional project.

Project Bible Creation: Formulating an industry-standard production bible comprising loglines, character backstories, and narrative design.

Character Concept & Visual Development Sheets:

- Turnaround sheets (Front, Side, 3/4th views) with correct proportional alignments.
- Expression and posture breakdown sheets mapping out psychological profiles.
- Orthographic blueprints optimized for digital 2D/3D technical modelers.

Cinematic Layouts & Environment Sets: Architectural asset breakdowns, orthographic props, and value-based environment keys using color scripts to set emotional tones.

Storyboarding & Animatics (Layout Engine):

- Drafting continuity-accurate storyboards complete with descriptive action blocks, camera tracking cues (pans, tilts, trucks), and aspect ratio bounds.
- Compiling storyboards into a functional, timed dynamic animatic featuring a raw scratch dialogue track, temp SFX, and foundational pacing cues.

II. Minimum Sessional Submissions

- **Concept Art Portfolio:** Minimum 10 highly rendered concept sheets (Characters, Props, Environments).
- **Cinematic Boarding:** Minimum 02 full-length master storyboards/animatics targeting distinct genres (e.g., 1 Commercial/Ad Campaign and 1 Narrative Short).

POST PRODUCTION

This assignment initializes core technical protocols and will directly continue into the next semester.

I. Studio Workflow & Deliverables

Students master the absolute fundamentals of the post-production engine, focusing on node-based logic and precision image separation.

- **Node-Based Workspace Architecture:** Transitioning from layer-based to node-based UI environments. Organizing script trees, managing channels (RGBA), and establishing data-hygiene guidelines.
- **Advanced Rotoscopy & Edge Management:** Articulating motion-blur with multi-shape rotoscoping. Applying tracking data to bezier shapes and preserving fine-edge detail like hair and motion-blurred profiles.
- **Chroma Keying & Green-Screen Extraction:** Deploying multi-keyer operations (luminance, difference, and color-difference keyers). Developing clean plates, restoring edge details, and suppressing green/blue spill artifacts.
- **Color Space & ACES Pipelines:** Implementing Academy Color Encoding System (ACES) color configurations across varied studio pipelines to prevent color-clipping and dynamic range destruction.

II. Minimum Sessional Submissions

- **Technical Integration Deck:** Minimum 10 highly precise rotoscoping and keying practice layouts showcasing complex organic silhouettes.

- **Commercial Integration Campaign:** Minimum 02 complete practical composites (e.g., 1 commercial green-screen product integration and 1 social/institutional background environment extension).

2. EXHIBITION & VIVA

Displaying their assignment and explaining the work.

3. SEMINAR

The students will give a power point presentation explaining the new techniques followed in the allied field of animation.

NOTE

Use Poster color / Mix Media / digital in Practical Subject.

- **Viva of Every Subject shall be taken by the External.**
- **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.**

M.F.A. Ist Sem (Animation) – THEORY – HISTORY OF ART PART- I (Paper-I)

UNIT – I

Primitive Art

Prehistoric Period- Rock Paintings of Paleolithic and Neolithic period with special reference of India.

Pachmari, Hoshangabad, Mirzapur, Singhapur and Bhimbethika Region.

UNIT – II

Indian folks and Tribal Art

Eastern, Western and Central Region (Madhubani, Kalighat, Raghurajpur Patachitra. Pithora, Tattoo.

UNIT – III

Indian Iconography

Purana and Vaishnav Purana, History of Purana, Type of Purana, Classification of Ashtadasa Purana.

Pratima Lakshan.

UNIT – IV

History of China , 6 Canons of Chinese Paintings, Shang Dynasty – Bronze Art, Pottery Art, Sculpture, Review of Shang Dynasty Art.

Chou Dynasty – Western Chou Dynasty, Eastern Chou Dynasty, Confucius Taoism, Art of Chou Dynasty.

Chin Dynasty- The art of Chin Dynasty.

Han Dynasty – the art of Han Dynasty, Early Han, Later Han, Lacquer Painting Silk Embroidery and Ornamentation.

Three Dynasty- Shu Dynasty , Wei Dynasty, Wu Dynasty.

Sixteen states- The art of three Dynasties – the effect of Buddhist Religion Sculpture.

Characteristics and subject Matter.

UNIT – V

History of Japan

Prehistoric Period- Jomon Age, Yayoi Age, Yamato Age.

Ashoka Period- The Painting of Buddhist Religion, Prince Shotoku, Sushun.

Scroll Painting

Nara Period- Horyuji Temple, Painting Technique, Buddhist Sutra Scrolls, Buddhist Banner Painting, Ingaio Scrolls, Lacquer Painting, Calligraphy, Decoration of Places, Sculpture.

M.F.A. Ist Sem (Animation) – THEORY – HISTORY OF ANIMATION PART- I (Paper-II)

UNIT – I

Pre-cinema optical toys (Thaumatrope, Phenakistoscope, Zoetrope). The silent era of animation and the contribution of pioneers like Winsor McCay and Émile Cohl.

UNIT – II:

The Golden Age of American Animation: The rise of Walt Disney Studios, Fleischer Studios, and Warner Bros. Technical milestones: Introduction of cel animation and sound synchronization.

UNIT – III:

History of Indian Animation: Early pioneers, the setting up of the Cartoon Film Unit at Films Division, and the pioneering works of Ram Mohan.

UNIT – IV:

European Animation History: Masterpieces from British, French, and Eastern European studios. Zagreb School of Animated Films and puppet animation traditions.

UNIT – V:

Art Styles and Aesthetics: Evolution of art movements influencing early animation layouts and background art.

M.F.A. IInd Sem (Animation) - SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Ext. Marks	Midterm/CCE	Ext. Marks	Midterm/CCE	
THEORY (SUBJECT)							
1. HISTORY OF ART PART- II (Paper-I)	03	--	70	25	30	11	100
2. HISTORY OF ANIMATION PART- II (Paper-II)	03	--	70	25	30	11	100
PRACTICAL							
1. ANIMATION PRODUCTION / POST PRODUCTION	30	1920x1080 HD Video (MP4)	70	25	30	11	100
2. EXHIBITION	18		70	25	30	11	100
3. SEMINAR & VIVA	12	15 Pages (minimum) A4 Size	70	25	30	11	100
TOTAL		500					

NOTE

For passing examination, the candidate shall be required to secure 36% marks in each of the prescribed subject, separately, in

- (1) The university theory examination.
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M.F.A. IInd Sem (Animation) – PRACTICAL

1 ANIMATION PRODUCTION / POST PRODUCTION

ANIMATION PRODUCTION

This assignment focuses on execution and production mechanics, carrying over technical assets from Semester I.

I. Studio Workflow & Deliverables

Students move into the active **Production Engine** phase, learning industry-standard mesh topologies and structural movement laws.

- **Advanced Asset Modeling / Asset Construction:**
 - Executing optimal, clean-topology organic edge loops (for facial deformation) and hard-surface polygonal geometry.
 - Mapping distortion-free UV shells using professional texel density layouts.
- **PBR Shading & Map Baking:** Baking high-to-low poly maps (Normal, Ambient Occlusion, Cavity) and designing physically based rendering textures (Albedo, Roughness, Metallic).
- **Kinematic Rigging Architecture:**
 - Constructing skeletal deformation chains with proper joint orientation.
 - Setting up Forward/Inverse Kinematics (FK/IK) switching mechanisms.
 - Building robust facial rigging interfaces (Blendshapes/Shape Keys combined with skin-cluster weighting).
- **Acting for Animation & Mechanics:** Applying the 12 Core Principles of Animation to character performances. Projects must demonstrate complex body mechanics (weight shifts, force absorption, overlapping action) and realistic dialogue lip-sync choreography.

II. Minimum Sessional Submissions

- **Technical Asset Deck:** Minimum 3 fully textured, production-ready, rigged character pipelines with clean viewport layout playblasts.
- **Performance Reel:** Minimum 2 specialized character acting tests (1 physical action sequence, 1 emotional vocal lip-sync sequence) submitted as polished line tests or preview renders.

POST PRODUCTION

I. Studio Workflow & Deliverables

Students assume control of spatial integration and advanced scene layout reassembly.

- **Matchmoving & 3D Camera Tracking:** Extracting 3D camera data from 2D video sequences. Calibrating lens distortion models, setting up coordinates, and aligning ground planes for exact virtual asset integration.
- **Multi-Pass Render Reconstruction:** Deep reassembly of Arbitrary Output Variables (AOVs) generated by 3D rendering engines (Beauty, Direct, Indirect, Specular, Ambient Occlusion, Motion Vectors, and Z-Depth layers).
- **Digital Matte Painting (DMP) Integration:** Constructing multi-plane 2.5D projection networks. Projecting high-resolution digital environment plates onto geometry to create dynamic parallax shifts.
- **Atmospheric & Optical Simulation:** Replicating real-world photographic artifacts including chromatic aberration, lens flares, depth-of-field blurring, bokeh adjustments, and film grain structures.

II. Minimum Sessional Submissions

- **AOV Reassembly Deck:** Minimum 3 complete multi-pass render reassembly layouts accompanied by interactive node tree structural diagrams.
- **Integration Showreel:** Minimum 2 comprehensive sequences (1 hard-surface vehicle tracking clip and 1 organic asset environment blend) showcasing stable camera tracks

2. EXHIBITION

Displaying their assignment and explaining the work.

3. SEMINAR & Viva

The students will give a power point presentation explaining the new techniques followed in the allied field of animation.

NOTE

Use Poster color / Mix Media/ digital in Practical Subject.

- **Viva of Every Subject shall be taken by the External.**
- **Work done in the class during the college / University hours shall be accepted for submission.**
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M.F.A. IInd Sem (Animation) – THEORY – HISTORY OF ART PART- II (Paper-I)

UNIT – I

Primitive art Prehistoric period Rock paintings of Paleolithic and Neolithic period with special reference to Europe

Altamira (Spain) Lascaux (France)

UNIT – II

Indian folk and tribal art.

Northern and Southern region. (Warli, Tanjore, Kalamkari, pichavai, Phad, tattoo) Indian iconography development of I cannography technigraphy Trinity Brahma Vishnu Mahesh Avatar of Vishnu humans culture history of China 6 dynasty effects of Indian Buddhist Art on Chinese culture and art important centres of Buddhist art painting figure painting sweet dynasty religious and court art period art of sweet dynasty literature Buddhist art culture drawing landscape painting of horses history of Japan

UNIT – III

Indian Iconography.development of Iconography.

Trinity- Brahma, Vishnu, Mahesh,

Avatar of Vishnu, humans Sculpture.

UNIT – IV

History of China

Six dynasty- effects of Indian Buddhist Art on Chinese culture and art.

Important centers of Buddhist art- Tang Huang, Yun Kang, Lung Mein.

Nature painting, figure painting

Sui dynasty- Religious and court art period. art of Sui dynasty.

Tang Dynasty- Chan Sect, literature Buddhist art sculpture, figure drawing, landscape painting, painting of horses.

UNIT – V

History of Japan

Heian Period- Esoteric Buddhism: the Manadaras, Sculpture. Pure land Buddhism.

Yamato- E Style, Wall Painting, Imperial painting office, Kose School, Takuma School, Kesuga School, Tosa school, Yoshin Shoju, Kobo Dashi, Takayoshi, Scroll Painting.

Kamakura Period- Yamao- E style Portarait , Taibo Sazo, Keion, Fujiwara Nobuzane, Fujiwara no Takanobu.

Moromachi (Ashikaga Period)- Ashikaga Takoli, Zen Portraiture, Yamato- e Style in Muromachi period, Kara- E Style.

Tosa School, Hideyoshi, Tadanobu, Mitsumoshi, Mitsumochi, Kano School, Kano Masanobu, Kano Motonobu, Shinso So Ami.

M.F.A. IInd Sem (ANIMATION) – THEORY PAPER I: HISTORY OF ANIMATION PART- II

UNIT – I

Evolution of Anime: History of Japanese animation, Astro Boy, Studio Ghibli (Hayao Miyazaki), and its unique aesthetic impact on global media.

UNIT – II

The Stop-Motion Revolution: From Willis O'Brien and Ray Harryhausen's special effects to Laika and Aardman Animations.

UNIT – III

Mid-20th Century Innovations: The UPA studio style (limited animation, flat designs), and the shift from realism to stylized art in animation.

UNIT – IV

Television Animation Boom: The rise of Hanna-Barbera, prime-time animated sitcoms, and Saturday morning cartoon culture.

UNIT – V

The Digital Dawn: Early CGI experimentation, the founding of Pixar Animation Studios, and the release of the first fully computer-animated feature film.

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M.F.A. IIIrd Sem (Animation) - SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total	
			Ext. Marks	Midterm/ CCE	Ext. Marks	Midterm/ CCE		
THEORY (SUBJECT)								
1. HISTORY OF ART PART- III (Paper-I)	03	--	70	25	30	11	100	
2. HISTORY OF ANIMATION PART- III (Paper-II)	03	--	70	25	30	11	100	
PRACTICAL								
1. ANIMATION PRODUCTION / POST PRODUCTION	18	1920x1080 HD Video (MP4)	70	25	30	11	100	
2. EXHIBITION	18		70	25	30	11	100	
3. SEMINAR & VIVA	12	15 Pages (minimum) A4 Size	70	25	30	11	100	
TOTAL								500

NOTE

For passing examination, the candidate shall be required to secure 36% marks in each of the prescribed subject, separately, in

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- (3) Internal assessment, I.e., CCE done at college/university teaching department level.
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M.F.A. IIIrd Sem (Animation) – PRACTICAL

1. ANIMATION PRODUCTION / POST PRODUCTION

ANIMATION PRODUCTION

Focus shifts to complex environmental integration, procedural effects, and core compositing pipelines.

I. Studio Workflow & Deliverables

Students master the **Post-Production Foundation** by integrating live-action plates with multi-layer digital passes.

- **Procedural Simulations & VFX:** Crafting multi-layered particle behaviors, rigid-body destructions, and fluid simulations (smoke, fire, cloth, or fur physics).
- **Cinematic Lighting & Scene Assembly:**
 - Setting up technical 3-point and key lighting setups utilizing physical light properties (exposure, color temperature, bounce attenuation).
 - Structuring scene handoffs using modern data structures (such as USD or Alembic caches).
- **Multi-Pass Compositing Pipeline:**
 - Exporting distinct deep-image render layers (Diffuse, Specular, Z-Depth, Ambient Occlusion, Motion Vectors).
 - Reassembling passes in a node-based compositing suite to execute color space matching (ACES workflows), tracking, and masking.
- **Matchmoving & Clean-up:** Camera tracking live-action plates to integrate synthetic assets seamlessly with physical cameras.

II. Minimum Sessional Submissions

- **Compositing Breakdowns:** Minimum 3 advanced look-development composites accompanied by their complete step-by-step layer breakdown sequences.
- **VFX Production Reel:** 1 Comprehensive mid-tier sequence (minimum 30–45 seconds) highlighting seamless VFX or simulation interaction with animated elements.

POST PRODUCTION

I. Studio Workflow & Deliverables

Students step into the **Post-Production Foundation** of temporal editing, pacing, and multi-track audio engineering.

- **Advanced Non-Linear Editing (NLE):** Mastering dynamic timeline editing tools (slip, slide, ripple, and roll edits). Pacing cinematic cuts across action beats and maintaining strict spatial continuity.
- **Sound Design & Foley Calibration:** Recording and editing dedicated audio layouts. Designing custom foley tracks, managing spatial placement, and layering ambient soundscapes.
- **Dialogue Automation & Lip-Sync Fitting:** Synchronizing finalized voice actor tracks with pre-rendered animation clips, mixing character dialogue, and balancing scratch audio layers.
- **Offline-to-Online Conform Workflows:** Translating lightweight proxy timelines into uncompressed master multi-media compositions using EDL, XML, or AAF files.

II. Minimum Sessional Submissions

- **Structural Pacing Layouts:** Minimum 3 distinct sequence-edits showing variations in pacing (e.g., action-driven vs. narrative/emotional scene structures).
- **Audio-Visual Compilation Reel:** 1 Comprehensive production animatic/short-sequence (minimum 45–60 seconds) proving mastery in multi-layer foley mixing and frame-accurate editing synchronization.

2. EXHIBITION

Displaying their assignment and explaining the work.

3. SEMINAR & Viva

The students will give a power point presentation explaining the new techniques followed in the allied field of animation.

NOTE

Use Poster color / Mix Media/ digital in Subject.

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M.F.A. IIInd Sem (Animation) – THEORY – HISTORY OF ART PART- III (Paper-I)

UNIT – I

Modern Art School- JJ School

Introduction, Artist- F.N. Souza, Tyeb Mehta, Akbar Padmsee.

Madras School- Introduction, Artist- E.V. Havel, K.C. S. Paniker.

UNIT – II

Tribal and Folk Art In Different Culture, African, Oceanic.

UNIT – III

Indian Iconography, Sun Nine Planets- Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto

Ashta Dikpala- The eight Hindu Deities.

Introduction – Indra, Varuna, Yama, Kuber, Agni, Vayu, Nirrti, Isana.

UNIT – IV

History of china

Five Dynasty- Later Liang, Later Tang, Later Chin, Later Han, Later Chou.

Liao- Khitan- Tartars, His-Hsia.

Sung Dynasty- Northern Sung Period, Southern sung Period, Chin Jurchen Tartars Landscape, Nature drawing , Subject Matter, Figure Drawing, Birds and Flower Drawing, Dragan, Temples.

Literati painters of the Sung Dynasty- Chau- Chang, Chao- Meng- Chin, Chen-Jung, Chou-Chi- Chang, Hang- Chu-Tsai, Li-Yu, Hsu-Hsi, Chu-Jui, Fan-Kuan, Huang-Chu-Tsai, Li-Tang, Hsia-Kuei, Hui-Tsung, Khu-His, Kuo-Chung-Shu, Liang-Kai, Li-Chang, Li-Kung-Lin, Su-Shih, Shih-Kao, Ma-Ho-Chih, Ma Kung-Hsieu, Ma-Fen, Ma-Lin, Li Sheng, Ma-Yuan, Me-Fei, Mu-Chi.

Yuan Dynasty- Art Technique, Pure Traditional Artist, Traditional and Original Artist, Inherited Traditional Artist.

UNIT – V

History of Japan

Momoyama Period- Kano Takanobu, Castles And Places: The Age Of Great Decoratrs, Screen Printing, Paintings Of General Life, Kaiho Yusho, Niten, Mitsunobu, Niyamoto Musashi, Hasegawa Tohaku, Kano Sanraku.

Tosa School And Yamato-E Momoyama Period.

Tosa Mitsuyoshi, Tawaraya Sotaitu, Christain Religion: Western Style.

Edo Period (Tokugawa Period) – Kano School in Edo Period.

Tosa School In Edo Period.

Ukiyo-E-Style.

M.F.A. IIIrd Sem. (Animation) THEORY HISTORY OF ANIMATION PART-III (Paper – II)

UNIT – I

Modern VFX Milestones: Analysis of groundbreaking visual effects films (Jurassic Park, Avatar, The Matrix) and the blend of live-action with CGI.

UNIT – II:

Virtual Production & Real-time Engines: The shift toward using LED volumes (StageCraft) and real-time game engines for live film production.

UNIT – III:

Indie Animation & Web-series: The rise of streaming platforms (Netflix, YouTube), crowd-funded animation projects, and independent animation creators.

UNIT – IV:

Cultural Diversity in Animation: Representation, non-western storytelling structures, and global arthouse animation trends.

UNIT – V:

Cross-Media Concepts: Interactive media, VR/AR experiences, and the integration of animation into modern gaming systems.

M.F.A. IVth Sem (ANIMATION) - SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Ext. Marks	Midterm/ CCE	Ext. Marks	Midterm /CCE	
THEORY (SUBJECT)							
1. HISTORY OF ART PART- IV (Paper-I)	03	--	70	25	30	11	100
2. HISTORY OF ANIMATION PART- IV (Paper-II)	03	--	70	25	30	11	100
PRACTICAL							
1. ANIMATION PRODUCTION / POST PRODUCTION	18	1920x1080 HD Video (MP4)	70	25	30	11	100
2. EXHIBITION	18		70	25	30	11	100
3.DISSERTATI ON & VIVA	12	150 Pages (minimum) A4 Size	70	25	30	11	100
TOTAL	500						

NOTE

For passing examination, the candidate shall be required to secure 36% 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 DESERTATION done at college/university.

M.F.A. IVth Sem (Animation) – PRACTICAL

1. ANIMATION PRODUCTION / POST PRODUCTION

ANIMATION PRODUCTION

The culmination of the M.F.A. program: delivering a industry-ready capstone thesis film.

I. Studio Workflow & Deliverables

Execution of the final **Post-Production Mastery** phase to prepare for professional commercial distribution.

- **Master Project Compilation:** Finalizing editing timelines, applying pacing revisions, and refining multi-shot continuity.
- **High-End Color Grading:** Applying look-up tables (LUTs), primary and secondary color wheels, and matching contrast and color metrics across diverse studio sequences.
- **Sound Architecture & Mixing:** Embedding master foley tracks, mixed ambient layers, localized dialogue tracks, and sound effects synchronized to action beats.
- **Master Mastering & Delivery:** Exporting targeted industry codecs (ProRes, DNxHR, or uncompressed EXR sequences) matched to broadcast, streaming, or DCP (Digital Cinema Package) theatre standards.

II. Minimum Sessional Submissions

- **Master Thesis Short Film:** Submission of 1 fully completed, polished, master animated short film (or specialized master-level VFX sequence).
- **Showreel / Breakdown Reel:** A professional 1-minute career showreel accompanied by a detailed technical breakdown video showing the exact steps behind your complex shots.
- **Exhibition:** A formal gallery showcase, theatrical screening, or defense of the portfolio/short film before the panel of external industry examiners.

POST PRODUCTION

I. Studio Workflow & Deliverables

Execution of maximum post-production optimization to prepare projects for global broadcast, theatrical exhibition, or streaming networks.

- **Primary and Secondary Color Grading:** Managing luma ranges via waveforms and vectorscopes. Executing localized secondary color isolating parameters using qualifiers and windows.
- **Conforming to Global Delivery Codecs:** Exporting multi-layered projects into digital distribution codecs such as Apple ProRes 4444 XQ, Avid DNxHR, or uncompressed OpenEXR sequences.
- **DCP (Digital Cinema Package) Engineering:** Compiling master video arrays, 5.1/7.1 surround sound audio tracks, and XML data arrays into theatrical standard DCP pipelines.
- **Quality Assurance Diagnostics:** Identifying and resolving technical flaws including interlacing errors, audio clipping, broadcast-safe illegal colors, and compression degradation.

II. Minimum Sessional Submissions

- **Master Graduation Thesis Film:** Submission of 1 fully mastered, color-graded, sound-mixed, uncompressed animated short film or professional post-production portfolio sequence.

- **Technical Pipeline Breakdown Reel:** A professional 1-minute career showreel showing step-by-step progressions of complex post-production operations.
- **Exhibition Defence:** Public screening and defense of the technical master project before a board of external industry examiners.

2. EXHIBITION

Displaying their assignment and explaining the work.

3. DISSERTATION & VIVA

The students will give a power point presentation explaining the new techniques followed in the allied field of advertising. They will submit dissertation of minimum 150 – 200 pages in 02 copies on the chosen subject as suggested by the internal.

NOTE

Use Poster color / Mix Media in practical Subject.

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- **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.**

M.F.A. IVnd Sem (Animation) – THEORY – HISTORY OF ART PART- IV (Paper-I)

UNIT – I

Modern Art School.

Bengal School- Introduction, Artists- Avnindra Nath Tagore, Nand Lal Basu, Ram Kinkar Bail.

Baroda School- Introduction, Artist- K.G. Subramanayam, Jyoti Bhatt.

UNIT – II

Tribal and Folk Art in different cultures, American, Indian.

UNIT – III

Indian Iconography

Vayantrar Devta. Introduction, Yaksha, Gandharva, Kinner, Vidhyadhar and Apsrayein, Naag And Sarp, Sidh And Sadhya, Pitragan, Baalkhiya, Asur, Daitya, Danav And Raksha, Prest And Pishach, Prishist.

The Anatomy of the Body of God, Vastrabhushan Of God, Aayudh And Vahan.

UNIT – IV

History of China. Ming Dynasty- The Art Stles Of Ming Period, Painters Affected By Yuan Tradition, Court Painters. Che School, Wu School.

Ching Dynasty- Four Wang Group, Anhwei Group, Six Best Ching Masters, Eight Masters Of Ching Ling, Review Of The Art Of Ching Period.

Modern Period Of Chinese Art (The Republic Period)- Various Forms +Of Chinese Art Today, Traditional Painting , Landscape, Painting Of Flowers And Birds, Portrait , Wood Cuts , Oil Painting, Sculpture , Other Art Techniques.

Neo –Classicism and Chinese Art, Realism and Chinese Art, Chinese Painting Continuity.

UNIT – V

History of Jaoan.

Korin School, Namban Style, Maruyama Shijio School, Ukiyo-E Printing Technique, Modern Period Of Japanese Art- Historical Background Western Art Style Meiji Period Western Art Style In Meili Period, Traditional Art Style In Meiji Period.

Taisho Period, State Exhibition.

Western Style in Showa Period, Traditional Art Style in Showa Period.

M.F.A. IVth Sem (Animation) THEORY- HISTORY OF ANIMATION PART-IV (Paper – II)

UNIT – I

Ethical Issues in Media: Intellectual property rights, piracy, fair use policies, and plagiarism in the digital arts.

UNIT – II

Social Responsibility in Animation: Satire, propaganda, representing sensitive social issues, and targeting younger demographics responsibly.

UNIT – III

Semiotics of Animation: Understanding signs, symbols, visual metaphors, and subtextual meanings in animated films.

UNIT – IV

Censorship Laws: Study of global and regional film certification boards (like CBFC India) and structural regulations regarding broadcast media.

UNIT – V

AI Ethics in Art: The legalities, ethical considerations, and future impact of generative AI models on artists and studio production pipelines.

Suggestive Readings-

1. **"Animation: A World History" (Volumes I, II, and III)** by Giannalberto Bendazzi.
2. **"Of Mice and Magic: A History of American Animated Cartoons"** by Leonard Maltin
3. **"Anime: A History"** by Jonathan Clements
4. **"Directing the Story: Professional Storyboarding and Storytelling Techniques for Animation and Live Action"** by Francis Glebas
5. **"Story: Substance, Structure, Style, and the Principles of Screenwriting"** by Robert McKee
6. **"Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration"** by Ed Catmull
7. **"Produce Your Own Animated Short: Achieving Special Effects for Animation"** by Bernard Mendiburu
8. **"In the Blink of an Eye: A Perspective on Film Editing"** by Walter Murch
9. **"Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema"** by David Sonnenschein
10. **"The Animator's Survival Kit"** by Richard Williams
11. **"Timing for Animation"** by Harold Whitaker and John Halas
12. **"Character Animation Crash Course!"** by Eric Goldberg
13. **"Anatomy for 3D Artists: The Essential Guide for CG Professionals"** by 3dtotal Publishing
14. **"Body Language: Advanced 3D Character Rigging"** by Eric Allen and Kelly L. Murdock
15. **"The Art and Science of Digital Compositing"** by Ron Brinkmann
16. **"Digital Compositing for Film and Video"** by Steve Wright
17. **"Color Correction Handbook: Professional Techniques for Video and Cinema"** by Alexis Van Hurkman