



**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://youtu.be/oPXyj3mAEKg>
2. <https://youtu.be/E2gGF1rburw>
3. <https://youtu.be/2vIUgEJ81gU>

**Part B**

**Syllabus Prescribed for 2023-2024 Year PG Programme**

**Programme: M Sc. (Animation)**

**Programme: Semester 1**

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
<b>1ANI601</b>	<b>Research for Film Design (DSC1)</b> <b>(Theory)</b>	<b>48</b>

**Course Outcomes**

1. Analyze the historical and theoretical foundations of filmmaking
2. Analyze story structure and the screenwriting process for use in the critique and creation of film
3. Evaluate the ethical implications inherent in filmmaking practices.
4. Analyze the relationship between film and other art forms and intellectual disciplines.
5. Apply current best practices in cinematography

Unit	Content
<b>Unit I</b>	<b>Research &amp; Development for writing a films</b> Concept development, Choosing a style
<b>Unit II</b>	<b>Research &amp; Development for pre-production</b> Story development, Building Characters, Props & Backgrounds, Storyboard
<b>Unit III</b>	<b>Research &amp; Development for production</b> Modeling & Coloring, Rigging & Blend shapes, Animation, Sound
<b>Unit IV</b>	<b>Research &amp; Development for post-production</b> Editing, Music arrangement, Rendering
<b>Unit V</b>	<b>Research &amp; Development for Marketing and advertising</b> Surveys, Merchandising, Promotion, Distribution ,Intellectual property rights

**References**

1. Undergraduate research in film: Lucia Ricciardelli, Routledge publication, ISBN: 978-1—138-59951
2. The Complete Film Production Handbook:Eve Light Honthaner,Focal Press, ISBN: 024081150X
3. Film Directing Shot by Shot:Steven D. Katz, Focal Press, ISBN: 0941188108
4. Film directing fundamentals: Nicholas T. Proferes,Focal Press, ISBN:0240804228
5. Animation writing and development: Jean and wright, Focal press

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://youtu.be/IFjyVW21Vpw>
2. <https://youtu.be/r4791OLkRrs>
3. <https://youtu.be/v4M0Y4dUfXw>

**Part B**

**Syllabus Prescribed for 2023-2024 Year PG Programme**

**Programme: M Sc. (Animation)**

**Programme: Semester 1**

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
<b>1ANI602</b>	<b>Film and Art Direction (DSC2)</b> <b>(Theory)</b>	<b>48</b>

**Course Outcome.**

1. Adapt Film philosophy and other theories for stylization of film.
2. Illustrate development of Character and prop design.
3. Demonstrate design process of layout and BG design.
4. Develop understanding of composing story boarding and animatic.

- Identify thematic elements required for film making.

#### Course Content

Unit	Content
Unit I	<b>Stylization Of Film</b> Contemporary theories of film, semiotics and structuralism, Psychoanalysis, Feminism, Gender, Race, Post-Theory & Cognitive Film Theory, Deleuze and Film-Philosophy, Theories of Affect and Form. Film Movements: Realism, expressionism, Avant-garde and Art cinema, surrealism, Constructive criticism, negative arguments, affirmative arguments. Film Language, film criticism approaches and techniques.
Unit II	<b>Character And Prop Design</b> Developing characters, prop and concept art, character and characterization.
Unit III	<b>Layout And BG Design</b> Research about story, locations, A Framework For An Aesthetic Structure Patterns In The Landscape The Importance Of A Visual Vocabulary, The Design Process
Unit IV	<b>Story Boarding And Animatic</b> Essential elements of storyboarding, plot, time, structure, screen play rules, script analysis and development,, Writing dialogues, shooting list, camera and character movement, composition, shot arrangement, cinematic storytelling, director point of view, visual design, Developing story board and animatic, designing character family, and concept art of film.
Unit V	<b>Thematic Elements</b> Themes: identifying the themes, evaluating the theme, Theme and symbolism Focus on plot, Focus on emotional effect, focus on character, focus on style and texture,

#### Reference Books:

- Simran R. Gurnani. Intellectual Property Rights, C. Jamnadas & Co. (2021)
- Graham Dutfeild "Intellectual Property, Biogenetic Resources and Traditional Knowledge", Earth Scan (2004)
- Rajashree Chandra, "Knowledge As Property" Oxford India Press (2012)
- Class Junghans and Adam Levy, "Intellectual Property Management: A guide for Scientists, Engineers, Financers and Managers", Willey (2006).
- Brigitte Anderson (Ed), "Intellectual Property Rights: Innovation Governance and Institutional Environment", Edward Elgar Publishing Limited (2006)
- V K Ahuja, "Law Relating to Intellectual Property Rights", Lexis Nexis (2017)

#### Any pertinent media (recorded lectures, YouTube, etc.) if relevant:

- The Paintings of India - The Art of India -[https://youtu.be/5xpJeO\\_syN4](https://youtu.be/5xpJeO_syN4)
- Murals of India - Benoy K Behl #SrijanTalks | Ancient Art and Culture Of India | Cave Paintings-  
<https://youtu.be/m3S2Gpnku3I?list=PLTotFEE2ywn7niLXiM0vitUQcWv2DRuEh>
- Kala aur sanskruti -<https://youtu.be/ShDt3dD5Yqk>
- Types of Indian Paintings - Different kinds of Indian traditional & folk Paintings & Art.-  
<https://youtu.be/r6XQSFfTYZPo>

#### Part B

##### Syllabus Prescribed for

Programme: M.Sc. Animation

Semester: I

Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
1ANI603	<b>Story Boarding &amp; Animatic (DSC 3) (Practical)</b>	72

#### Course Outcome

- Compose story board for films, televisions and interactive media.
- Design pictorial layouts for tv, film and interactive media.
- Build knowledge of different layouts and their applications.

Unit	Content
Unit I	<b>Fundamentals of Storyboarding</b> Introduction, Tools for story boarding, software, Understanding Framing, composition, camera angles, References and Research,
Unit II	<b>Process of Storyboarding</b> Drawing Quick Thumbnail Storyboards, Sketching Perspective, Final Storyboard Art and Clean-Up, Storyboard Coloring

<b>Unit III</b>	<b>Structure of storyboarding</b> Dialogue writing, screenplay, action, scenes and sequence, timing, music
<b>Unit IV</b>	<b>Applications of Story boarding</b> Live-Action Boards, Animation Boards, Gaming and Multimedia Boards, Live-Event and Theme-Park Boards, Laser-Show Boards
<b>Unit V</b>	<b>Animatic</b> Screen Direction, Staging and Composition, Camera motion, transitions, key animation, compiling of shoots, Special Effects, Music

### References

1. Micheal Rabiger, Mick Hurbis, Directing the film: Techniques and Aesthetic, Focal Press,2017
2. David Mamet, On Directing Film, Penguin Publication, 1992
3. Steven, Ascher, The Filmmakers Handbook: A Comprehensive guide for digital age, Penguin publications, 2012 .
4. Sergei Eisenstein ,Problems of Film Direction, University Press of Pacific,2004

### Any pertinent media (recorded lectures, YouTube, etc.) if relevant:

1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>
3. <https://www.youtube.com/watch?v=ax26xY-e83o>
4. <https://www.youtube.com/watch?v=jDACsLGdyus>
5. <https://www.youtube.com/watch?v=mmhdxshgHEA>

### Part B

#### Syllabus Prescribed for

Programme: M.Sc. Animation

Semester: I

Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
1ANI604	<b>Character, Prop &amp; BG Design (DSC4) (Practical)</b>	72

### Course Outcome

1. Compose story board for films, televisions and interactive media.
2. Design pictorial layouts for tv, film and interactive media.
3. Build knowledge of different layouts and their applications.

Unit	Content
<b>Unit I</b>	<b>Character Design-I</b> Anatomy study of Human, Bird ,Animal, Insects, Quick sketches, Time sketches, Group sketches, Figurative, Non-figurative drawing
<b>Unit II</b>	<b>Character Design-II</b> Blue sketches, Character style and design, Character chart & color scheme, Facial expression, Attitude sketches & key poses, Lip sync chart.
<b>Unit III</b>	<b>Prop Design</b> Blue sketches, Prop styles & design, Prop chart, Color scheme
<b>Unit IV</b>	<b>Layout &amp; Background design</b> Composition Rules, Blue sketches, Layout style & design, Background design: Concept Art, Style development & digital color rendering, Lighting, Texturing, Background, Middle ground, Foreground, Overlays
<b>Unit V</b>	<b>Camera Angles &amp; Editing Rules for Dynamic Layouts</b> Setting Up Your shots with Dynamic camera angles & editing rules.

### References

1. Micheal Rabiger, Mick Hurbis, Directing the film: Techniques and Aesthetic, Focal Press,2017
2. David Mamet, On Directing Film,Penguin Publication, 1992
3. Steven, Ascher, The Filmmakers Handbook: A Comprehensive guide for digital age, Penguin publications, 2012 .
4. Penguin publications, 2012 .
5. Sergei Eisentein,Problems of Film Direction,University Press of Pacific,2004

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1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>

3. <https://www.youtube.com/watch?v=ax26xY-e83o>
4. <https://www.youtube.com/watch?v=jDACsLGdyus>
5. <https://www.youtube.com/watch?v=mmhdxshgHEA>

**Part B**

**Syllabus Prescribed for 2023-2024 Year PG Programme**

**Programme: M Sc. (Animation)**

**Programme: Semester 1**

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
<b>1ANI605</b>	<b>Story Development for Films (DSE-1) (Practical)</b>	<b>72</b>

**Course Outcome**

1. Describe basic concept of story writing process.
2. Explain the process of story development
3. Use the knowledge of story writing for short & Feature film (Live & Animation), Documentary,
4. Comics
5. Develop the concept of screenplay.
6. Describe concept dialogue and sound design.

Unit	Content
<b>Unit I</b>	<b>Idea or Concept</b> Idea & concept design, Conceptual writing, Information and Research.
<b>Unit II</b>	<b>Story design and development</b> Structure of stories, Start & Establishment, In-between drama, Climax, End. Uses of stories: Novel, Fiction, Autobiography, Films ( Live & Animation): Short Film, Documentaries, Feature Film, Ad Films, Interactive Media
<b>Unit III</b>	<b>Screenplay Design:</b> Define story, characters, locations, era, timing, culture, monuments, language, costume, direction, cinematography and editing rules.
<b>Unit IV</b>	<b>Screenplay for various media</b> Details of Screenplay, Location & Timing description, Characters & Props description, Communication between characters, Value addition content writing, Sound, Music & Special effects writing.
<b>Unit V</b>	<b>Dialogue Development:</b> Study subject and genre of the film, understanding the local language, culture, local thought, phrases, description of situation and timing, study public trends and psychology, final dialogue designing from this study.

**References**

1. Ideas for the Animated Short Finding and building stories:- Karen Sullivan, Gary Schumer, Focal Press,2008, ISBN: 978-0-240-80860-4
2. Fade In:- Robert Berman, Michael Wiese Production, 1997, 2<sup>nd</sup> Edition

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>
3. <https://www.youtube.com/watch?v=ax26xY-e83o>
4. <https://www.youtube.com/watch?v=jDACsLGdyus>
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**Sant Gadge Baba Amravati University, Amravati**  
**FACULTY: Interdisciplinary**  
**Scheme of Teaching, Learning, Examination & Evaluation leading to Two Years PG Degree**  
**Master of Science (Animation) following Three Years UG Programme wef 2023-24**  
**(Two Years- Four Semesters Master's Degree Programme- NEPv23 with Exit and Entry Option**  
**Master of Science (Animation) First Year Semester- II**

**Part B**

**Syllabus Prescribed for**

**Programme: M.Sc. Animation**

**Semester: II**

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
<b>1ANI801</b>	<b>Film Technical Direction</b> (DSC-7) (Theory)	<b>48</b>

**Course Outcome**

1. Describe animation and live film making process.
2. Design studio setup.
3. Identify requirement of equipment and related software.
4. Define job hierarchy and their duties.

Unit	Content
<b>Unit I</b>	<b>Process of Animation Production</b> Process of animation film making, preparing for production, studio setup and requirements of hardware, software & equipment.
<b>Unit II</b>	<b>Options of Jobs in Animation Studio and Hiring Procedures</b> Creative directors, writers, animators VFX designers, editors, music and voice designer, graphic designer 2D and 3D artist, management personnel, technical personnel, marketing assistance, production assistant and other related staff and their duties.
<b>Unit III</b>	<b>Business Procedures</b> Causes of studio failures, advice for startup business, The Bid, contract design, surveillance as an artist, running capital, insurance, completion bonds, production management staff, business related information and Suppliers, schools, appendices, general information, suppliers', film editors, laboratories, music and sound effects, recording, rentals.
<b>Unit IV</b>	<b>Budget</b> General information about production, producer, directors and writers, Pre-production and production costing, production budget process, production budget forms, post production and marketing costing, film releasing cost and merchandising.
<b>Unit V</b>	<b>Film Festivals and Markets</b> Information of worldwide film festival, worldwide studio information, animation film making unions and NGO, Animation schools, worldwide animation markets scenario and scope.

**References**

1. Directing film techniques and aesthetics: Michael Rabiger, Fourth Edition, Focal press.
2. Film Directing Shot by Shot: Steven D. Katz, Focal Press, ISBN: 0941188108
3. Film directing fundamentals: Nicholas T. Proferes, Focal Press, ISBN: 0240804228

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>
3. <https://www.youtube.com/watch?v=ax26xY-e83o>
4. <https://www.youtube.com/watch?v=jDACsLGdyus>
5. <https://www.youtube.com/watch?v=mmhdxshgHEA>

**Part B****Syllabus Prescribed for****Programme: M.Sc. Animation****Semester : II**

Code of the Course/Subject	Title of the Course/Subject	(Total Number of Periods)
<b>1ANI802</b>	<b>General Studies of Anatomy</b> (DSC-7) (Theory)	<b>48</b>

**Course Outcome**

1. Describe animation and live film making process.
2. Design studio setup.
3. Identify requirement of equipment and related software.
4. Define job hierarchy and their duties.

Unit	Content
<b>Unit I</b>	<b>General Anatomy</b> Position of the Inner Organs, Palpable Points, and Regional Lines, Osteology, Arthrology, Myology
<b>Unit II</b>	<b>Human Anatomy</b> Figure & Torso, Head & Neck, Upper Limb, Lower Limb
<b>Unit III</b>	<b>Animal Anatomy</b> Basic body plan, individual muscles, four legged animal: Skelton and muscles, superficial muscles, animals with limb variations: Skelton and muscles, superficial muscles
<b>Unit IV</b>	<b>Bird Anatomy</b> Structural analysis ,construction of head, construction of head and trunk,wings,legs and feet
<b>Unit V</b>	<b>Creatures</b> Mythological creatures, Artificial creatures, Aquatic creatures, Extra-terrestrial creatures

**References**

1. Directing film techniques and aesthetics: Johannes W. Rohen Chihiro Yokochi, LWW, Year: 2015, 9781496308702.
2. Film Directing Shot by Shot: Steven D. Katz, Focal Press,ISBN: 0941188108
3. Film directing fundamentals: Nicholas T. Proferes,Focal Press,ISBN:0240804228

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>
3. <https://www.youtube.com/watch?v=ax26xY-e83o>
4. <https://www.youtube.com/watch?v=jDACsLGdyus>
5. <https://www.youtube.com/watch?v=mmhdxshgHEA>

**Part B****Syllabus Prescribed for****Programme: M.Sc. Animation****Semester : II**

Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
<b>1ANI803</b>	<b>Music</b> (DSC-9) (Theory)	<b>48</b>

**Course Outcome**

1. Describe animation and live film making process.
2. Design studio setup.
3. Identify requirement of equipment and related software.
4. Define job hierarchy and their duties.

Unit	Content
<b>Unit I</b>	<b>Foundation of Music</b> Physics of Sound, Perception of Sound, Digital Audio, Sound Design Theory
<b>Unit II</b>	<b>Stems</b> Dialog, Music, Sound Effects
<b>Unit III</b>	<b>Art Law</b> Developing a Legal Sound Track,
<b>Unit IV</b>	<b>Tools and Techniques</b> Studio process, Signal Path and Signal Processing
<b>Unit V</b>	<b>Production Path</b> Preproduction, Production, Postproduction

**References**

1. Designing sound for animation: Robin Beauchamp, Focal Press Year: 2015, 0-240-80733-2.
2. Film Directing Shot by Shot: Steven D. Katz, Focal Press,ISBN: 0941188108
3. Film directing fundamentals: Nicholas T. Proferes,Focal Press,ISBN:0240804228

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>
3. <https://www.youtube.com/watch?v=ax26xY-e83o>
4. <https://www.youtube.com/watch?v=jDACsLGdyus>
5. <https://www.youtube.com/watch?v=mmhdxshgHEA>



## Part B

### Syllabus Prescribed for

Programme: M.Sc. Animation

Semester : II

Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
1ANI804	<b>Assets building in 2D /3D</b> (DSC-9) (Practical)	72

### Course Outcome

1. Explain the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology.
2. Demonstrate knowledge of selected objects within their cultural and historical contexts.
3. Memorize historical chronology and sequence.
4. Distinguish between art historical periods, Prehistory through Medieval.

Unit	Content
Unit I	<b>Assets Design</b> Organic , Inorganic
Unit II	<b>Background Design</b> Layout Design, Background modeling for VFX and match movie, Stylized background modeling
Unit III	<b>Advance UV unwrapping &amp; Tracing (2D)</b> Tracing Working with UDIMS ,High poly UV unwrap baking
Unit IV	<b>Background texturing &amp; lighting.</b> Organic background ,Stylized background
Unit V	<b>Rendering</b> Background Layering And Rendering.

### References

1. Modeling a Character in 3ds max: Paul Steed,Computers - PC & Video Games
2. Advanced 3Ds Max 5: Modeling and Animating, Autodesk Maya Press,Computers – Computer Graphics & Design, Sybex publications, ISBN: 189717747X
3. Maya 8 Character Modeling:Gary OliverioWordware Pub, ISBN:1598220209
4. Character Modeling with Maya and ZBrushJason Patnode, Focal Press, 0240520343
5. Game Character Development with Maya,Antony Ward,New Riders Games,ISBN:073571438

### Any pertinent media (recorded lectures, YouTube, etc.) if relevant:

1. <https://www.youtube.com/watch?v=RDa93iyqC2k>
2. <https://www.youtube.com/watch?v=nXmiDgUTTa0>
3. <https://www.youtube.com/watch?v=ax26xY-e83o>
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**Part B****Syllabus Prescribed for****Programme: M.Sc. Animation****Semester : II**

Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
<b>1ANI805</b>	<b>Rigging and blend shapes in 2D /3D (DSC8) (Practical)</b>	<b>72</b>

**Course Outcome**

1. Portraying application of Chroma keying
2. Implement advance masking and root-scoping
3. Demonstrate advances motion capture, object tracking
4. Practice advance level compositing
5. Complete compositing process

**Course Content**

Unit	Content
<b>Unit I</b>	<b>Introduction to Rigging</b> Rigging: concept, Software's used, Rigging tools
<b>Unit II</b>	<b>Fundamentals of Rigging</b> Understanding, Node Editor, Hypergraph Connection
<b>Unit III</b>	<b>Deformers &amp; Constraints</b> Giggle, Wire Tool, Stretchy & Bendy Deformer, Geometry, Rivet, Motion Paths, Other Constraints
<b>Unit IV</b>	<b>Direct &amp; Indirect Connection</b> Set driven, Expression
<b>Unit V</b>	<b>Rigging of Character</b> Biped with Advance setup

**References**

1. The Filmmaker's Guide to Visual Effects: Eran Dinur, Publisher: Routledge
2. VFX Fundamentals: Wallace Jackson, Apress, ISBN: 1484221303
3. The visual effects arsenal: Bill Byrne, ISBN: 0240811356
4. Compositing Visual Effects: Steve Wright, Focal Press, ISBN: 0080555055
5. The Art and Technique of Matchmoving: Erica Hornung, Focal Press, ISBN: 0240812301

**Any pertinent media (recorded lectures, YouTube, etc.) if relevant:**

1. <https://youtu.be/T8FSeBRx6Rc>
2. <https://youtu.be/xGK5o-OhPTg>

**Part B**

Syllabus Prescribed for

Programme: M.Sc. Animation

Semester : II

Code of the Course/Subject	Title of the Course/Subject	Total Number of Periods
1ANI806	Shading and Texturing for Films (DSC8) (Practical)	72

**Course Outcome**

1. Portraying application of Chroma keying
2. Implement advance masking and root-scoping
3. Demonstrate advances motion capture, object tracking
4. Practice advance level compositing
5. Complete compositing process

**Course Content**

Unit	Content
Unit I	<b>Assets Texturing And Shading</b> Organic , Inorganic
Unit II	<b>Texturing And Shading For Background</b> Texturing and shading for background
Unit III	<b>Advance Shading</b> Skin shader, Arnold shader
Unit IV	<b>Advance Texturing</b> Skin texturing
Unit V	<b>Application of Shaders And Textures</b> Materials, application of maps

**References**

1. The Filmmaker's Guide to Visual Effects:EranDinur,Publisher: Routledge
2. VFX Fundamentals:Wallace Jackson,Apress, ISBN: 1484221303
3. The visual effects arsenal:Bill Byrne,ISBN:0240811356
4. Compositing Visual Effects:Steve Wright, Focal Press, ISBN: 0080555055
5. The Art and Technique of Matchmoving:Erica Hornung,Focal Press,ISBN: 0240812301

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1. <https://youtu.be/T8FSeBRx6Rc>
2. <https://youtu.be/xGK5o-OhPTg>