



ದಾವಣಗೆರೆ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
Davangere University



ಸತ್ಯಂ ಶಿವಂ ಸುಂದರಂ

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ದೃಶ್ಯಕಲಾ ಮಹಾವಿದ್ಯಾಲಯ
(ಘಟಕ ಕಾಲೇಜು)

ದಾವಣಗೆರೆ 577 004. ಕರ್ನಾಟಕ.

UNIVERSITY COLLEGE OF VISUAL ARTS
(Constituent College of Davangere University)
Davanagere 577 004. Karnataka.

Curriculum frame work for
Bachelor of Visual Art in Animation

BVA in Animation
3rd & 4th Semester
(NEP-2020)

Onwards 2022-23

Course Structure and Syllabus for Under Graduation (UG)

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE
 (Constituent College of Davangere University)

Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION
Structure & Scheme of the Syllabus

III SEMESTER

S.N	Course Code	Category of Course	Title of the Course	Credits	Studio / Teaching hours per week	Evaluation Pattern	Internal Marks		Exam Marks		Total	Exam Hours & Submission With Display
Discipline Specific Core (DSC)												
1	BVA AN.III-P	DSC-VA 7	Fundamentals of Animation Drawing	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA AN.III-P	DSC-VA 8	Computer Graphics & Animation	4	8	Art Work Display & Presentation	50	25	50	25	100	10
3	BVA AN.III-T	DSC-VA 9	History of Indian Genre - 3	3	3	Written Exam Theory	40	14	60	21	100	2
Open Elective (OE)												
4	BVA AN.III-P	OE-VA 3	OE Visual Arts- Animation 3.1 Motion Design/ 3.2Stop Motion	3	3	Art Work Display & Presentation	50	25	50	25	100	5
Audibility Enhancement Compulsory Course (AECC)												
5	BVA AN.III-L	AECC-1	Language-1 Kannada/ English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
6	BVA AN.III-L	AECC-2	Language-2 Kannada/English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
Skill Enhancement: Skill Based (SEC)												
7	BVA AN.III-T	SEC-I	Financial Education and Investment Awareness	2	2	Written Exam Theory	20	07	30	11	50	1
Skill Enhancement: Value Based (SEC)												
8	BVA AN.III-P	SEC-2	NSS & Sports, Cultural	2	2	Preformation/ Practical	50	25	--	--	50	---
Total				25	36		365		385		750	
OE Paper is to be offered for the Students other than BVA												

Note:

- 1) Evaluation for practical subject will be done thorough Display & Presentation in the 3rd Semester
- 2) Final submission with display & presentation evaluation hours within five students for one day evaluation hours & more than ten students for two days evaluation hours
- 3) 3rd Semester Language Subjects in UG Programme prescribed Syllabus

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION

III SEMESTER

Program Name	BVA in Animation		Semester	Third Semester
Course Title	Fundamentals of Animation Drawing (practical)			
Course Code:	BVA AN.III-P			
Category of Course:	DSC-VA 7	Total Marks	150	
Contact hours	180 Hours	Practical No. of Credits	05	
Formative Assessment Marks	75	Summative Assessment Marks	75	

Course Outlines (Cos):

- ❖ Imparting knowledge with Practical Assignments on Indian Traditional Miniature art.
- ❖ Explore charcoal, pencil and conte in object-based compositions.
- ❖ Enhancing the skill of using colours and compositional values.
- ❖ Creative drawing composition. Sketches in direct colour with brushes.
- ❖ Improves emotional intelligence by using colour & forms.
- ❖ Display and Discussion with mentors.
- ❖ Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.

Course Description:

Life drawing is the backbone of any art-related Visual field, and animation is no exception. Regular practice at life drawing/Sketches improves artistic performance in all stages of animation production. Through gesture and movement drawings students achieve creative standards.

Contents	180 Hrs
<p>Basic anatomy is the focus, along with exploring different elements of the human body and how they relate to each other. Students also discuss and practice additional techniques for improving proportions and simplifying gesture lines.</p> <p>Scope: Develops an understanding of proportion and structure of Human Figure, Muscle study of different body parts.</p> <p>Guidelines: Drawings with live model and practice of outdoor sketching, Market place or bus stand, railway station. Reference Anatomy book by Victor Petrand</p>	

Learning Objectives:

- ❖ Technical skill is mandatory in the present course.
- ❖ Students are encouraged to explore repetitive images
- ❖ Understanding the 2-D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.
- ❖ Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Compositional analysis of paintings: exercises in the use of colour and textural values.
- ❖ Recapturing the fundamentals of expression with colour affected by the source of light and various surfaces it falls on, through exercises in life drawing/Sketches.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	30
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team iv. Mastering Oil Painting by Walter Foster Creative Team
4	CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION (These articles were all written over a period of years between 1968 and 2010 on scraps of Paper)
5	Creative Thinking For Dummies By David Cox
6	http://www.smashingmagazine.com/tag/usability/
7	http://painting.answers.com/abstract/

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Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF ANIMATION

III SEMESTER

Program Name	BVA in Animation	Semester	Third Semester
Course Title	Computer Graphics & Animation (practical)		
Course Code:	BVA AN.III-P		
Category of Course	DSC-VA 8	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

The first part of the course teaches the fundamentals of computer graphics: three-dimensional transformations, three-dimensional viewing, projection, interpolation, rasterization, and shading. The second part of the course teaches selected advanced topics of computer graphics.

Contents	120 Hrs
<p>Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software.</p> <p>Image And File Formats: Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non-lossy compression) Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation.</p> <p>Colour Representation in Computers: RGB, HLS, CMYK, Grey scale, Colour pallets. Graphics packages Image formats, Vector formats, Pixel format.</p> <p>Digital Imaging –Introduction to Vector Shapes and Bitmaps, Exploring the Photoshop Environment, Using the File Browser Basic Photo Corrections</p> <p>Working with Selection Tools Layer Basics, Masks and Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, Creating a workspace for painting, Using Colour Palette, Painting and Editing, Basic Pen Tool, Techniques, Vector Masks, Paths and Shapes, Advanced Layer Techniques. Creating Special Effects, Preparing Images for Printing</p> <p>Scope: Develops an understanding of design principles, creating digital art.</p> <p>Guideline: Presentation based on the design principle; more visuals should be given for reference. Introduction to the tools and digital brushes. Digital sketching using pen tabs</p>	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth
3	Action Anatomy by Takashi Iijima
4	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
5	Portraits by Vasudeo Kamath (with Demo DVD)
6	Masterful Portrait Drawing, 2017.by Mau-Kum-Yim & Irish Him
7	Keys to painting better portraits by Poster Caddell.
8	Figure study made easy by Aditya Chari.
9	The art of drawing & painting portraits: Create realistic heads, faces, & features in pencil, pastel, oil & acrylic by Collectors Series.

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UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION

III SEMESTER

Program Name	BVA in Animation		Semester	Third Semester
Course Title	History of Indian Genres - 3 (Theory)			
Course Code:	BVA AN.III-T			
Category of Course	DSC-VA 9	Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	40	Summative Assessment Marks	60	

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- ❖ Students will get a comprehensive knowledge about the visual art and its wide scopes.
- ❖ The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- ❖ Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- ❖ Study of Representation of formal, pictorial and visual elements;
- ❖ Study of portraiture.
- ❖ Iconography; in a broader perspective.
- ❖ Landscapes and still-lives
- ❖ Secular themes in Indian miniatures,
- ❖ Narratives and architectonic sculptures in Indian sculptures.
- ❖ J J School of Art- and influence of varied genre.
- ❖ Eclecticism in British Company school and J.J.School of arts
- ❖ Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)
- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	45 Hrs
UNIT:01	
1. Study of Representation of formal, pictorial and visual elements. 2. Study of portraiture. 3. Iconography; in a broader perspective. 4. Landscapes and still-lives	
UNIT:02	
1. Narratives and architectonic sculptures in Indian sculptures 2. Secular themes in Indian miniatures,	
UNIT:03	
1. J J School of Art- and influence of varied genre. 2. Eclecticism in British Company school and J.J.School of arts	
UNIT:04	
1. Politics of Image in connection social history, before and after independence 2. Industrial and Technological role within the picture frame. 3. Popular forms in expression (advertisements, posters, popular media)	
Learning Objectives: <ul style="list-style-type: none"> Students will understand once the course is completed: The importance of genre of Indian Art The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art Indian miniature: secular themes and their importance in the making of Indian Art as a whole. In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others. Importance of Architectures & Sculptures of Chitradurga region. (Comon to Painting, Sculpture, Animation Students) 	

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Tests	C1-10 + C2-10=20
Assignments/Field work/Project work/Case study	10
Theory related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11–14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in co- operation with the Dept. of Archaeology, 1937
8	Kramrisch, Stella (1994). Exploring India's Sacred Art. Motilal Banarsidass. ISBN 978-81-208-1208-6.
9	Yazdani, Gulam. The Early History of the Deccan, Parts 7–9 (Oxford: 1960).
10	The City Palace Museum, Udaipur: paintings of Mewar court life. by Andrew Topsfield, Pankaj Shah, Government Museum, Udaipur. Mapin, 1990. ISBN 094414229X
11	Splendour of Rajasthani painting, by Jai Singh Neeraj. Abhinav Publications, 1991. ISBN 81-7017- 267-5.
12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B.R.Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathdwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650–652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. Company Paintings: Indian Paintings of the British Period. London: Victoria and Albert Museum, 1992. ISBN 0944142303.
21	Welch, Stuart Cary. Room for Wonder: Indian Court Painting during the British Period, 1760–1880. Exhibition catalogue. New York: American Federation of Arts, 1978. ISBN 0847801764
22	Dalrymple, William, Forgotten Masters: Indian Painting for the East India Company, 2019, Philip Wilson Publishers Ltd, ISBN 978-1781301012
23	Kossak , Steven (1997). Indian court painting, 16th-19th century.. New York: The Metropolitan Museum of Art. ISBN 0870997831. (see index: p. 148-152)
24	Pahari Masters: Court Painters of Northern India by B. N. Goswamy and Eberhard Fischer Artibus Asiae. Supplementum, Vol. 38, Pahari Masters: Court Painters of Northern India (1992), pp. 3–391.
25	Wall Paintings of The Western Himalayas, by Mira Seth. Publications Division. 1976.
26	Garhwal Paintings, by Mukandi Lal. Publications Division. 1982.
27	Punjab Painting - Study in Art and Culture, by R P Srivastava. Abhinav Publications. 1983. ISBN 0- 391-02560-0.

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE
Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION

III SEMESTER

Program Name	BVA in Animation	Semester	Third Semester
Course Title	Stop Motion (Practical)		
Course Code:	BVA AN.III-P		
Category of Course	OE VA 3.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
OE Paper is to be offered for the Students other than BVA.			

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

Contents	90 Hrs
<p>STOP MOTION</p> <p>Learn technique, where the frames are made out of any medium and then joined together to create the illusion of movement.</p> <p>Guidelines: The Animator's Survival Kit, Design for Motion: Fundamentals and Techniques of Motion Design, Motion Graphics: Principles and Practices from the Ground Up, The Art of Aardman, Stop Motion Filmmaking: The Complete Guide to Fabrication and Animation, Stop Motion: Craft Skills for Model Animation</p> <p>Submission: Submission should be in the form of Posters and Video format(.MP4)</p> <p>Note: Classes are conducted according to the studio facility and the availability of the printing materials</p>	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Open Elective Projects	05
Open Elective related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
Formative Assessment as per NEP guidelines are compulsory	

PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
Fundamentals of Animation Drawing: C-1			
1	Bouncing Ball	Dragon Frames / MonkeyJam	5 Balls + 5 Obstacle course)
2	Pendulum	-----"-----"	5 Normal + 5 Obstacle course)
3	Bipedal Walk Stationary	-----"-----"	5 Nos
4	Bipedal Walk Progressive	-----"-----"	3 Nos
5	Quadruped Walk	Krita/Photopea/Procreate	1 Nos
6	Nose/ Mouth/ Eyes Study	-----"-----"	10 Nos each
7	Anatomical Hand Study	-----"-----"	10 Nos
8	Anatomical Foot Study	-----"-----"	10 Nos
9	Anatomical Head Study	-----"-----"	10 Nos
10	Triceps/ Biceps Study	-----"-----"	10 Nos
11	Animation for Social	Identify Problem/Research/Mini	
12	Awareness	Movie	60 -120 Sec
	Animation for entertainment	Mini Project (Indian Mythology)	60-120 Sec
Computer Graphics & Animation: C-1			
1	Vector Graphics I	Inkscape	Logo(10),Icons(25),Pattens(25)
2	Vector Graphics II	-----"-----"	Flyers(10),Posters(10),Billboard(10)
3	Vector Graphics III	-----"-----"	Vector Portrait (5), Background(5)
4	Pixel Graphics I	Photopea	Game Characters (10),Text fx(15)
5	Pixel Graphics II	-----"-----"	Photo Manipulation (10)
6	Matte Painting	Krita/Photopea	5Nos + Comics(5) 6-10 frames
7	3D Fundamentals	Blender 3D	Bouncing ball (2), Pendulum (2)
8	Progressive walk with ball	-----"-----"	Vanilla walk(3) Min 120 frames
9	Progressive walk	-----"-----"	1 Nos Min 120 frames
10	character	-----"-----"	3 Nos Min 120 frames
11	Stylized walk cycle	-----"-----"	Motion Graphics (2), VFX (5)
12	Visual FX	Mini Project	Min 60 Sec- Max 120 Sec
	Medical/Industrial Animation		
Total Works			24

NOTE:

- For the Internal Submission Students should submit **Minimum 24 works** on each practical's. Students must produce the works in studio hours.
- Students must record observation and final output on record book/ Journal and posters
- All observations and planning should be sketched on paper before using software's
- Daily Min 10 - 30 sketches to be maintained on a sketchbook
- Workshop: Drama workshop

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

NOTE:

- End of the semester test will be conducted for the 20% of the internal marks Cumulative assessment is mandatory
- FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES

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Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION
 Structure & Scheme of the Syllabus

IV SEMESTER

S.N	Course Code	Category of Course	Title of the Course	Credits	Studio / Teaching hours per week	Evaluation Pattern	Internal Marks		Exam Marks		Total	Exam Hours & Submission With Display
Discipline Specific Core (DSC)												
1	BVA AN.IV-P	DSC-VA 10	Character creations	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA AN.IV-P	DSC-VA 11	3D Assets & Animation	4	8	Art Work Display & Presentation	50	25	50	25	100	10
3	BVA AN.IV-T	DSC-VA 12	Survey of Indian Sculpture - 4	3	3	Written Exam Theory	40	14	60	21	100	2
Audibility Enhancement Compulsory Course (AECC)												
4	BVA AN.IV-L	AECC-1	Language-1 Kannada/ English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
5	BVA AN.IV-L	AECC-2	Language-2 Kannada/English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
6	BVA AN.IV-T	AECC-3	Indian Constitution	3	3	Written Exam Theory	40	14	60	21	100	2
Skill Enhancement: Skill Based (SEC)												
7	BVA AN.IV-T	SEC-1	Financial Education and Investment Awareness	2	2	Written Exam Theory	20	07	30	11	50	1
Skill Enhancement: Value Based (SEC)												
8	BVA AN.IV-P	SEC-2	NSS & Sports, Cultural	2	2	Preformation/ Practical	50	25	--	--	50	---
Total				25	36		365		385		750	

Note:

1. Evaluation for practical subject will be done thorough Display & Presentation in the 4th Semester
2. Final submission with display & presentation evaluation hours within five students for one day evaluation hours & more than ten students for two days evaluation hours
3. 4th Semester Language Subjects in UG Programme prescribed Syllabus

DAVANGERE UNIVERSITY
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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION

IV SEMESTER

Program Name	BVA in Animation	Semester	Fourth Semester
Course Title	Character creations (practical)		
Course Code:	BVA AN.IV-P		
Category of Course	DSC-VA 10	Total Marks	150
Contact hours	180 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Description: The look and setting of an animated production can take the viewer away to fantastic, imaginary places. Setting the tone for a cartoon world requires the skills of the Character designer. This course covers the fundamental principles of Character design, exploring a variety of graphic design styles.

Contents	180 Hrs
<p>Introduction to Character Creation - FORM of the character -Silhouette- Archetypes - Style of the character</p> <p>- Considerations to shapes and colour and pose - Proportions that make up a normal human being - Joints of a human being. Human anatomy is useful in designing a character.</p> <p>Physique of the character (age, weight, size, posture)-clothes and accessories he wears (dress, taste, neatness, theme) - Personality (Mannerism, gesture, voice, diction, habit, strength, weakness, self-esteem, etc.)</p> <p>Thumbnail - model sheet- purpose of a turnaround -poses is employed in a model sheet- rotating the character</p> <p>Props and Accessories on a Character - Understanding of Accessories - Functionality Diagrams - functions per accessory - purpose of using the functionality diagram</p> <p>Scope: Understanding of proportion and structure of Human Figure, Muscle study of different body parts</p>	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	30
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Klanten, R. (2005). Illusive- contemporary illustration and its context Die Gestalten Verlag ISBN 978 3 89955 085 6
2	McKean, Dave. (1998). The Sandman Dustcovers Titan Books ISBN – 1 85286 926 7
3	Cartoon Animation by Preston Blair

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Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF ANIMATION

IV SEMESTER

Program Name	BVA in Animation	Semester	Fourth Semester
Course Title	3D Assets & Animation (practical)		
Course Code:	BVA AN.IV-P		
Category of Course	DSC-VA 11	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

To introduce students to Human Anatomy. The aim of the module is to develop the understanding of human body structure and the Muscles of each part of Body through practically observing and Drawing it.

Contents	120 Hrs
<p>This is a continuation of the Practical Course from the previous Semester. Here students study the dynamic human figures from the reference provided through live models. Course will allow students to apply both Drawing and fast sketching techniques as explorations to render their works. Course also allows the use of new media like photography and video to explore the dynamic aspects of the human body.</p> <p>Scope:</p> <ul style="list-style-type: none"> ❖ Understanding of Proportion & Structure of human figure ❖ Understanding skeleton Structure of human body ❖ Understanding Muscle study of human body parts <p>Guideline:</p> <ul style="list-style-type: none"> ❖ Action Anatomy by Takashi Iijima ❖ Dynamic Figure Drawing by Burne Hogarth ❖ Figure Drawing by Dale Nichols ❖ Drawing: Figures in Action by Andrew Loomis ❖ How to Draw the Human Figure: Famous Artists School, Step-by-Step Method by Cortina Famous Schools Staff 	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF ANIMATION

IV SEMESTER

Program Name	BVA in Animation	Semester	Fourth Semester
Course Title	Survey of Indian Sculpture 3 (Theory)		
Course Code:	BVA AN.IV-T		
Category of Course	DSC-VA 12	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize sculptural, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of sculpture.
- ❖ Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- ❖ Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course students are introduced to the survey of Indian sculpture from North Indian sculpture (5th century a.d onwards) to western Indian sculpture (12th century a.d onwards) the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents	45 Hrs
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Unit: 1 -

- ❖ Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- ❖ Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- ❖ Satavahana & Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.
- ❖ Importance of Paintings of Davangere & Chitradurga regions. (Common for Painting, Sculpture, Animation Students)

Unit: 2
<ul style="list-style-type: none"> ❖ Hindu Renaissance: Gupta, Vakataka, Kadamba, Vishnukundin, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects. ❖ Sculptural experimentation during Badami Chalukya period.: Badami,Aihole, Mahakuta and Pattadakal Temples.
Unit: 3
<ul style="list-style-type: none"> ❖ Pallava Style_ Kanchipuram and Mahabalipuram Sculptures ❖ Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study ❖ Chola Sculptures, Bronze sculptures: technics and development
Unit: 4
<ul style="list-style-type: none"> ❖ Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwar etc., ❖ Late medieval sculptural schools : Vijayanagara period and others.
Learning Objectives: <ul style="list-style-type: none"> ❖ Learning to recognize sculptural styles of India. ❖ At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles and genre. The subject also include narrative sculptures, decorative elements and portraiture.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Tests	C1-10 + C2-10=20
Assignments/Field work/Project work/Case study	10
Theory related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Adam Hardy (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications. ISBN 978-81-7017-312-0.
2	Adam Hardy (2007). The Temple Architecture of India. Wiley. ISBN 978-0470028278.
3	Adam Hardy (2015). Theory and Practice of Temple Architecture in Medieval India: Bhoja's Samarāṅgaṇasūtradhāra and the Bhojpur Line Drawings. Indira Gandhi National Centre for the Arts. ISBN 978-93-81406-41-0.
4	Harle, J.C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). Architecture in Medieval India: Forms, Contexts, Histories. Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). The Hindu Temple Volume 1. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
7	Stella Kramrisch (1979). The Hindu Temple Volume 2. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
8	Michael W. Meister; Madhusudan Dhaky (1986). Encyclopaedia of Indian temple architecture American Institute of Indian Studies. ISBN 978-0-8122-7992-4.
9	George Michell (1988). The Hindu Temple: An Introduction to Its Meaning and Forms. University of Chicago Press. ISBN 978-0-226-53230-1.
10	George Michell (2000). Hindu Art and Architecture. Thames & Hudson. ISBN 978-0-500-20337-8.
11	T. A. Gopinatha Rao (1993). Elements of Hindu iconography. Motilal Banarsidass. ISBN 978-81-208-0878-2.
12	Pia Brancaccio (2013). Helaine Selin (ed.). Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures. Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). The Cave Temples of India. Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). Monolithic Jinas. Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). Ellora. Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography, Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), Faith & Philosophy of Jainism, Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). Silpa Prakasa. Brill Academic (Reprinted by Motilal Banarsidass). ISBN 978-8120820524. Archived from the original on 22 February 2017. Retrieved 9 November 2017.
23	Ananda K Coomaraswamy (1985), History of Indian and Indonesian Art, Dover, ISBN 9780486250052, archived from the original on 9 August 2019, retrieved 9 November 2017
24	Debala Mitra (1968), Konarak, Archaeological Survey of India
25	Avinash Patra (2011). Origin & Antiquity of the Cult of Lord Jagannath. Oxford University Press.
26	Partha Mitter (1992). Much Maligned Monsters: A History of European Reactions to Indian Art. University of Chicago Press. ISBN 978-0-226-53239-4.
27	History of Indian Art by Vidya Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarswati

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	SOFTWARE	NUMBER OF WORKS
Character creations			
1.	Low Poly assets	Blender 3D	15 Nos (5 Indian Mythology)
2.	Automotive model	-----"-----"	5 Vehicle classification
3.	Character Retopology	-----"-----"	2 Nos
4.	Character setup	-----"-----"	2 Nos
5.	Character Surfacing	-----"-----"	2 Nos
6.	Character Lighting	Blender 3D and Unreal	10 Nos
7.	Set Design and Model	Mini Project movie and Foam board Live model	Min 60 Sec- Max 120 Sec Ideas: Indian Monuments, science lab, transport station, health care, future etc...
3D Anatomy Study & Animation			
1.	Life Study 3D sculpt	Blender 3D	5 Nos
2.	Semi Nude 3D Sculpt	-----"-----"	5 Poses
3.	Fantasy Character	3D Model and Cosplay	1 Nos
4.	Drama/video ref	Blender3D(Note: Pantomime 120-	Pantomime(S1), Monologue (1)
5.	Acting	240 frames, each scene &	Pantomime(S2), Monologue (1)
6.	Advance Acting	Monologue 240F)	Pantomime(S3), Monologue (1)
7.	Quadrupeds walk I	Blender 3D	Cat family (1), Canidae (1)
8.	Quadruped walk II	-----"-----"	Cat family (1), Canidae (1)
9.	Aerial Locomotion I	Blender 3D	Pterosaur (1), Bird (1)
10.	Aerial Locomotion II	-----"-----"	Pterosaur (1), Bird (1)
11.	Social Awareness clip	Identify Problem/Research/Mini	60 -120 Sec
12.	Entertainment clip	Movie Mini project and MIME Act Mini project (Indian Mythology)	60 -120 Sec
Total Assignments			19

NOTE:


1. For the Internal Submission Students should submit **Minimum 19 works** on each practicals. Students must produce the works in studio hours.
2. Students must record observation and final output on record book and posters
3. All observations and planning should be sketched on paper before using softwares
4. Daily Min 10 - 30 sketches to be maintained on a sketchbook
5. Workshop: Anatomy and software workshop

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:


Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

NOTE:

- 1) End of the semester test will be conducted for the 20% of the internal marks Cumulative assessment is mandatory
- 2) FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES


BOS Chairman
 UG-PG in Visual Arts,
 University College of Visual Arts,

Registrar
 Davangere University
 Shivangotri, Davangere


DEAN
 Faculty of Arts
 Davangere University
 Shivangotri, Davangere.

MODEL QUESTION PAPER

BVA-VISUAL ART: ALL SEMESTER THEORY PAPER EXAMINATIONS

Instructions to the Question Paper setters:

1. Kindly choose questions from all the units & Chapters of the syllabus given
2. Make sure the words and sentences are properly framed and the clarity of the question written is clearly understandable by the student
3. Give equal weightage to all the Chapter while framing the question
4. Do not frame the questions on subject area which is not included in the syllabus.
5. Frame the questions in such a way that, the questions shall be answerable in the given Examination duration.
6. Use the words such as; Define, Explain with suitable example, discuss briefly about, Justify, write a brief note etc., when it is necessary in question
7. Observe the below model question paper. It is only a Model question paper. You can modify the type of questions as per the subject you are supposed to set a Question paper, without deviating too much from the distribution and weightage of the marks

NEP-2020
THEORY MODEL QUESTION PAPERS

QP Code No:

Course: BVA in Sept/Oct-2022

Course Code: Course Title:

Time: 02 hours

Max: marks: 60

Instructions to the candidates: Answer all the sections

Part-A

Answers any FIVE Questions

2X5=10

- 1
- 2
- 3
- 4
- 5
- 6

Part-B

Answers any FOUR Questions

5X4=20

- 7
- 8
- 9
- 10
- 11

Part-C

Answers any THREE Questions

10X3=30

- 12
- 13
- 14
- 15

NEP-2020
THEORY MODEL QUESTION PAPERS FOR DUMB & DUFF
QP Code No:
Course: BVA in Sept/Oct-2022

Course Code: Course Title:

Time: 02 hours

Max: marks: 60

Instructions to the candidates:

Part-A

**Answers any TEN Questions
(Multiple choice question)**

10X3=30

- | | | | | |
|----|----|----|----|--|
| 1 | | | | |
| a) | b) | c) | d) | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |
| 11 | | | | |
| 12 | | | | |

Part-B

Match of following

10 Marks

- | | |
|----|---|
| 13 | |
| A | 1 |
| B | 2 |
| C | 3 |
| D | 4 |
| E | 5 |

Part-C

Fill in the blanks for the following questions

20 Marks

- | | |
|------|-------|
| 14 | |
| I) | |
| II) | |
| III) | |
| IV) | |
| V) | |

**NEP-2020
PRATICAL MODEL QUESTION PAPERS**

QP Code No:

Course: BVA in Sept/Oct-2022

Course Code: Course Tittle:

Time: hours

Max: marks:

Instructions to the candidates:

Question: _____

Topics:


Medium:

Size:

(Below Process is Compulsory)
Subject related below instructions

- a) B/W key sketch (Process-I/ Stage -I)
- b) Color key sketch (Process-II/ Stage -II)
- c) Pre Final work (Process-III/ Stage -III)
- d) Well finished Final work / Final presentation

Note: BOE Chairman or Examiner should be prepare the Practical Question Paper


BOS Chairman
UG-PG in Visual Arts,
University College of Visual Arts,
Davangere.


DEAN
Faculty of Arts
Davangere University
Shivagangotri, Davangere.


Registrar
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