



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

BVA in Animation

5th to 6th Semester

2024-25 Onwards

Course Structure and Syllabus for Under Graduation (UG)

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

Bachelor of Visual Arts (BVA) Semester Scheme


Course Structure, Scheme of Teaching and Evaluation
Onwards 2024-25

BVA ANIMATION COURSE

V - SEMESTER								
Course Code	Title of the Course	Course Category	Credits	Per Week	Exam Hours	Exam Marks	IA	Total Marks
Major Courses								
BVA AN V.1	3D Modelling in Animation	P	6	8	10	100	100	200
BVA AN V.2	2D Animation & Story Board	P	4	4	5	50	50	100
BVA AN V.3	Digital Art & Animation	P	4	4	5	50	50	100
Minor Courses								
BVA MA V.4	Modern Indian Art	T	3	3	3	80	20	100
BVA AN V.5	Lighting & Rendering	P	3	3	5	50	50	100
Total			20	34		330	270	600

Note:

- BVA** - Bachelor of Visual Arts
AN - Animation
V - Fifth Semester
1 - Course One
T - Theory
P - Practical


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


Registrar
Davangere University
Shivangotri, Davangere.


DEAN
Faculty of Arts
Davangere University
Shivangotri, Davangere-07

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

Bachelor of Visual Arts (BVA)
BVA V Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Fifth Semester
Course Title	3D Modelling in Animation (Practical)		
Course Code	BVA AN V.1	Total Marks	150
Contact hours	128 Hours	No. of Credits	06
Internal Marks	100	Exam Marks	100

Learning Objectivities: The Students will be able to:

- Fundamental Understand the role of 3D modelling in the animation and production pipeline, identify different types of 3D Modelling.
- Analyze modelling challenges and choose appropriate techniques and Develop industry-relevant 3D modelling skills
- Learn Creativity, Design, Aesthetics Workflow, Optimization or Develop models using reference images and blueprints.

Contents	8 Hours per week
-----------------	-------------------------

UNIT-1: Element and object modeling in animation, Apple Practical, Strawberry Practical, Coca-Cola Can, Practical, Treasure box Practical, Human Nose sculpt Practical, Human Eyes Sculpt Practical, Human Mouth Sculpt Practical, Human Ears Sculpt Practical, Biological organ planning (Heart) Practical, Any Biological organ Finishing Practical, Human Character planning Practical, Human Character blocking.

- Fundamental Principles: Understanding 3D space navigation, viewport control, and camera.
- Modelling Techniques: Constructing 3D models (characters, props, environments) using polygon modelling techniques, including sculpting and subdivision surfaces and Rady to rigging.
- Texturing and Materials: Applying UV mapping, unwrapping, and texture painting to 3D objects,
- Lighting and Rendering: Setting up lights and rendering scenes for final output.

UNIT-2: Human Character body sculpting, Human Character Face sculpting, Human Character Polish & finish

- **Exterior:** Site modelling, building structure, rooftops, windows, doors and landscaping.
- **Interior:** Room layout, wall construction, cabinetry, furniture, and detailing.
- Creating simple quadruped models and simple character

Medium: Manual and system works

Submission:

- For the internal submission students should submit minimum 20 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 poster
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10 - 30 sketches to maintained on a sketch book.
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester.

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

- Understand the 3D production pipeline 3D models skill, techniques, Apply knowledge of the 3D animation workflow, focusing on modelling stages from concept to final asset.
- Develop accurate 3D models of objects, props, and environments using industry-standard 3D software. And Apply polygon and subdivision modelling techniques
- prepare and present complete 3D models suitable for animation workflows and portfolio use.

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	55
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	100

Bachelor of Visual Arts (BVA)
BVA V Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Fifth Semester
Course Title	2D Animation & Story Board (Practical)		
Course Code	BVA AN V.2	Total Marks	100
Contact hours	64 Hours	No. of Credits	04
Internal Marks	50	Exam Marks	50

Learning Objectivities: The Students will be able to:

- This practical-oriented course introduces students to the fundamentals of 2D animation and visual storytelling through storyboards and multiple career pathways.
- Students will learn drawing for animation, timing, motion principles storyboard creation for short animated sequences using both traditional and digital tools.
- Improved creativity and problem-solving Animation training enhances imagination, visual thinking, planning, and attention to detail.

Contents	4 Hours per week
-----------------	-------------------------

Unit-1: History of Storyboard, Fundamentals of Storyboard, Stages of Story boarding: Story development, Script writing, Scene Planning, writing story board.

- Line quality and shapes, Basic perspective and volume, Vector Graphics Character poses and expressions
- Visual storytelling concepts, shot types and camera angles, Storyboard symbols and layout, Continuity and scene flow.
- Practical Exercises, competition drawing and digital Tools, Workflow Introduction to 2D animation software, Timeline, layers, and tools.

Unit-2: Camera angle planning: Camera angle, Camera Movements, Camera shots. Video storyboard and Designing: Animatic and Character and Background design.

- Script to Storyboard: Analyzing scripts and breaking them into key scenes. Shot Composition Camera Movement
- Traditional animation and computer animation: Character action shots and Traditional/Frame-by-Frame: Hand-drawing each frame digitally.
- Landscape and cityscape drawing, along with digital works in animation, refers to the artistic creation of environmental backgrounds (natural or urban) using digital tools Storyboard for a short scene, Short 2D animated scene and recreate Storyboard.

Medium: Manual and system works

Submission:

- For the internal submission students should submit minimum 20 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 poster
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10 - 30 sketches to maintained on a sketch book.
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester.

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

- Students build core skills in drawing, storytelling, and animation that support careers in animation, VFX, gaming, and design. Students complete storyboards and animated projects that can be used for higher studies, internships, and job applications.
- Develop storyboards for short animation sequences; create key frames, breakdowns, and in-between drawings. produce a complete short 2D animation project suitable for a portfolio.
- The course equips students with job-ready skills used in animation studios, media houses, and digital content industries.

Pedagogy: Demonstrations, PPT / slide shows and museum/gallery visit

Formative Assessment for Practical C1 & C2	
Assessment Occasion / type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	25
Attendance / Classroom Participation	05
Total	50

Bachelor of Visual Arts (BVA)
BVA V Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Fifth Semester
Course Title	Digital Art & Animation (Practical)		
Course Code	BVA AN V.3	Total Marks	100
Contact hours	64 Hours	No. of Credits	04
Internal Marks	50	Exam Marks	50

Learning Objectivities: The Students will be able to:

- This course introduces students to the fundamentals and practices of Digital Art, focusing on creating artwork using digital tools and techniques and strong visual and artistic skills
- Creating dynamic brand identities through motion graphics, to understand the role of motion in modern branding to develop skills in translating static brand identities into motion.

Contents	4 Hours per week
-----------------	-------------------------

Unit-1: Definition and scope of digital art, Evolution of digital, art and new media Applications in animation, gaming, film, advertising and publishing Overview of digital art production pipeline, career paths and industry expectations.

- Types of digital art (Illustration, Concept Art, Matte Painting) Digital art workflow, file formats and Overview of digital art industries
- Digital sketching, gestural drawing, vector illustration and creating logos, typography and clean, scalable illustrations.
- Digital Tools and Workspace, Drawing tablets and stylus basics, Software interface and settings, Brush control and custom brushes and Textures and materials.

Unit-2: Motion Brand Identity and Emotional Connection, Asset preparation and animation, Concept development and mood boards, Social media motion assets, Pattern and background animation, Kinetic typography basics, Brand identity systems.

- Perspective for environmental scenes, analyzing composition, technique, and conceptual depth, creating digital art with brushes involves using software.
- Photo manipulation, Matte painting basics effects, pop art, Background animation 2D Digital art, landscape, cityscape, portrait, digital painting, digital art.

Medium: Manual and system works

Submission:

- For the internal submission students should submit minimum 12 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 poster
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10 - 30 sketches to maintained on a sketch book.
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester.

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

- Students will explore digital drawing, painting, illustration, and concept development while understanding how traditional art principles apply in a digital environment.
- The course emphasizes creativity, technical skills, Design Principles, Creative Workflow, Digital Manipulation, Visual Communication, brand Emotional Connection, Portfolio Development.

Pedagogy: Demonstrations, PPT / slide shows and museum/gallery visit

Formative Assessment for Practical C1 & C2	
Assessment Occasion / type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	25
Attendance / Classroom Participation	05
Total	50

Bachelor of Visual Arts (BVA)
BVA V Semester Course Content Onwards 2024-25

Program Name	BVA Painting / Sculpture / Animation	Semester	Fifth Semester
Course Title	Modern Indian Art (Theory)		
Course Code	BVA MA V.4	Total Marks	100
Contact hours	48 Hours	No. of Credits	03
Internal Marks	20	Exam Marks	80

Learning Objectivities: The Students will be able to:

- To recognize different visual art styles & techniques of Modern Indian Art.
- Understand different ideologies which established in Modern Indian Art.
- Understand the different Modern technologies which are appearing in Modern Indian Art.

Contents	3 Hours per week
-----------------	-------------------------

Unit-1: Arrival of British academic art in India. Raja Ravi Varma- Bengal art movement- Nandalal Bose, Avanindranath Tagore, Asit kumar Aldar, Gaganedranath Tagore. British academic style v/s Indian Nationalist movement in art. Amrita Shergil's influence on Indian art- progressive artists groups- Calcutta group, Bombay progressive artists group, Delhi shilpichakra.

Unit-2: Establishment of Cholamandala Kala grama (Cholamandala artists' village)- its impact on visual artists of South India- Special reference to K.C.S Panikkar and his followers. Modern art in Karnataka- We 4 group, modern art in art education of Karnataka's art schools / art collages – Ken school, Karnataka Chitrakala Parishath, Ideal Fine Art School / MMK College of Visual Arts, Kalburgi, CAVA- Mysuru, Visual Arts College, Davangere etc.

Unit-3: Role of Visual art colleges in introducing modern art in India- Shantiniketan, Fine Art Dept- M.S. University Baroda, Fine Art College Delhi, J.J.School of Art Mumbai, Role of National Lalitkala Academy New Delhi, AIFACS, NGMA New Delhi- Its regional centers, Lalitkala Academies / Fine Art academies of the states.

Unit-4: Introduction to Animation- Basics & Fundamentals Definition of Animation, 12 principles of animation, Live Action, Illusion of Motion. Types of Animation 2D Animation, 3D Animation, Stop Motion, Cut-out Animation, Motion Graphics, Experimental Animation. Animation software history Industry Standards Software's Milestones and Digital Revolution Adobe software, Ton Boom, Cinema AI.

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

- Recognize styles & techniques of the Modern Indian Art.
- Understand the different ideologies of the Indian modern art.
- Recognize the themes of different modern visual art trends in visual arts schools / colleges of modern India.
- Recognize technological elements used in Indian Modern Art.

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

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-05 + C2-05=10
Theory Assignments	05
Attendance / Classroom Participation	05
Total	20

References	
1	History of fine arts in India and the west- Edith Tomorry
2	Art and Visual Culture in India, 1857-2007 Gayatri Sinha
3	Contemporary Indian Art and other Realities-Yashdthara Dalmia
4	Trends in Indian Painting by Manohar Kaul.
5	Lalitkala Contemporary Series published by National Lalitkala Academy- New Delhi.
6	Contemporary Art in India- Pranath Mago
7	Books published by Karnataka Lalitkala Academy, B'lore- Impressionism, Expressionism, Post-impressionism, Modern art etc.
8	Kalavarthe- published by Karnatkaka lalitkala academy, B'lore.

Bachelor of Visual Arts (BVA)
BVA V Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Fifth Semester
Course Title	Lighting & Rendering (Practical)		
Course Code	BVA AN V.5	Total Marks	100
Contact hours	64 Hours	No. of Credits	04
Internal Marks	50	Exam Marks	50

Learning Objectivities: The Students will be able to:

- The objective of this course is how to implement lighting and camera in the virtual world with reference to real world.
- comprehensive training for animation, games, and visualization. It combines artistic principles with technical workflows to help students understand how light influences realism, mood, and storytelling.
- The course emphasizes hands-on practice using industry-standard software, preparing students for professional production environments.

Contents	4 Hours per week
-----------------	-------------------------

Light Theory- Physical properties of light, Natural and artificial light study, Color, Aesthetics, and mood, Roll of lighting in visual composition. Light types and attributes, Shadows, Lighting effects.

Lighting Concept- Outdoor lighting, indoor lighting, product lighting, character lighting, Rendering - Essentials of rendering - Types of rendering engines - Using the Render Settings Window Image & Video formats Resolution, Introduction to shader Rendering optimization - Introduction to mental ray, Render passes.

- Understand the physical and artistic principles of light and colour, Analyze real-world lighting and apply it to digital scenes, humans perceive light and color, Nature of light and illumination, Reflection, refraction, diffusion, absorption, Lighting for Visual Storytelling, Lights in 3D Software, Three-Point, Materials, Textures, and Shading,
- Introduction, Directional lights, Spot lights, Types of lights in 3D space, Light attributes, 3 Point lighting, 2 Point lighting, Shadows, Creating photo real environmental lighting.
- Introduction to 3D rendering, Introduction to advance lighting effects, Shading material for objects: Anisotropic, Blinn, Lambert, Pong, Pong E, Layer Shader, Ocean Shader, Hair tube shader, Ramp shader, Shading Map, Surface shader, Refining shading materials, Mental ray rendering and Toon shade rendering. IPR rendering, Software, Hardware rendering, Batch rendering, creating various output as per the end user requirements and maintaining the resolution.

Medium: Manual and system works

Submission: For the internal submission students should submit minimum 12 works on each practical's students must produce the works in studio hours.

- Students must record observation and final output on record book
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester.

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

- After completing this course students will be able to execute the lighting concepts in 3D environments.
- Understand light, color, in digital environments. Produce professional-quality animation sequences suitable for portfolios and production use.
- Configure rendering engines and settings to achieve high-quality outputs with optimized render times.

Pedagogy: Demonstrations, PPT / slide shows and museum/gallery visit

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	25
Attendance / Classroom Participation	05
Total	50


DAVANGERE UNIVERSITY

Course: ELEMENTORY RESEARCH METHODOLOGY BA/BSW/BVA Programs as per SEP-2024

Course Credit	No. of Hours Per Week	Total No. of Teaching Hours
2 Credits	2 Hrs	32 Hrs

Course Objectives

1. To gain understanding of nature and relevance of social science research and its application in the study of social phenomena
2. To learn steps and process of formulation of research design and carry out the same
3. To develop familiarity with qualitative and quantitative research methods
4. To learn how to prepare tools for collection of data
5. To learn process of data collection, organization, presentation, analysis and report writing

Learning Outcomes

1. Able to conduct research, and to do this with an understanding of the application of different methods and tools
2. Able to develop skills of data collection, organization, presentation, analysis and report writing

Unit I: Introduction to Research:

Chapter-1: Research: Concepts, Meaning, Definitions, Objectives, Characteristics, and Scope.

Chapter-2: Basic Elements and types of Research: Concepts, Constructs, Variables, Hypothesis. Types of Research: Pure (basic, fundamental) and applied research, qualitative and quantitative.

Chapter-3: Research Process: Identification and Formulating a Research Problem, Research objectives, Review of literature, Research designs, Sampling, Data Collection, Analysis & Interpretation

Unit II: Research Design and Sampling:

Chapter-4: Research Design: Concept and its importance in research, Features of a good research design. Types of Research Design – Exploratory, Explanatory, Descriptive, Experimental and Case study method

Chapter-5: Sampling Framework – Universe, Population, Sample, and Sampling Techniques

Chapter-6: Types of Sampling: Probability and Non-Probability Sampling

Unit III: Sources of data and Data Collection:

Chapter-7: Sources of Data: Primary and Secondary

(P.T.O)

Chapter-8: Tools and Techniques of Data Collection: Quantitative: Survey, Interview Schedule, Interview Guide and Questionnaire

Chapter-9: Qualitative: Observation, In-depth Interview and Focus Group Discussion, and Case Study

Unit IV: Data Processing and Report Writing:

Chapter-10: Processing and Presentation of Data (Analysis and Interpretations)

Chapter-11: Statistics: Meaning, Definition, Scope, Functions and Limitations, Application of Basic statistics in research

Chapter-12: Research Report: Significance of Research report, abstract and keywords, structure and contents.

REFERENCES:

An Introduction to Research Methodology: Authored by B.L. Garg, R. Karadia, F. Agarwal, and U.K. Agarwal (2002),

Black, J. and Champion, D. (1976). Methods and Issues in Social Research. New York, N.Y.: Wiley.

Bryman, Alan (2016), Social Research Methods. 5th Edition. London: Oxford University Press.

Cook, Thomas D Cook and Reichardt, eds (1979). Qualitative and Quantitative Methods in Evaluation Research. CA: Sage

Creswell, JW (1994). Research Design: Qualitative and Quantitative Approaches. CA: Sage Publications.

Denzin, N.K. and Lincoln, Y.S. Eds (2017). The Sage Handbook of Qualitative Research. Sage

Gupta, S.C., (2012), Fundamentals of Statistics, 7th revised ed., Himalaya Publishing House, New Delhi.

Kerlinger, F. (1986). Foundations of Behavioral Research. New York: Holt, Rinehart and Winston.

Kothari, C.R., (2004), Research Methodology – Methods and Techniques, 2nd ed.,

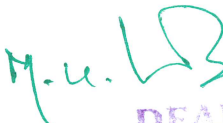
Kumar, R., (2006), Research Methodology, 2nd ed., Pearson Education, New Delhi.

Laldas, D. K., (2000), Practice of Social Research, Rawat Publication, New Age International (P) Ltd., New Delhi.

Neuman, W. L. (2014). Social Research Methods- Qualitative and Quantitative Approach. 7th Edition. New Delhi: Pearson Education India.

Note; Elementary Research Methodology course shall be allotted by the Principal, considering the workload of the faculty members of different streams and within the faculty.


Registrar
Davangere University
Shivangotri, Davangere


30/5/2026
DEAN
Faculty of Arts
Davangere University
Shivangotri, Davangere-07

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

Bachelor of Visual Arts (BVA) Semester Scheme

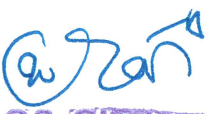
Course Structure, Scheme of Teaching and Evaluation
Onwards 2024-25

BVA ANIMATION COURSE

VI - SEMESTER								
Course Code	Title of the Course	Course Category	Credits	Per Week	Exam Hours	Exam Marks	IA	Total Marks
Major Courses								
BVA AN VI.1	Concept Art	P	6	8	10	100	100	200
BVA AN VI.2	Character Setup & Surfacing	P	4	4	5	50	50	100
BVA AN VI.3	Modelling & Rigging	P	4	4	5	50	50	100
Minor Courses								
BVA MA VI.4	Modern Western Art	T	3	3	3	80	20	100
BVA AN VI.5	Visual Communication	P	3	3	5	50	50	100
Total			20	34		330	270	600

Note:

- BVA** - Bachelor of Visual Arts
AN - Animation
VI - Sixth Semester
1 - Course One
T - Theory
P - Practical


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


Registrar
Davangere University
Shivagangotri, Davangere.


DEAN
Faculty of Arts
Davangere University
Shivagangotri, Davangere-07

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

Bachelor of Visual Arts (BVA)
BVA VI Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Sixth Semester
Course Title	Concept Art (Practical)		
Course Code	BVA AN VI.1	Total Marks	150
Contact hours	128 Hours	No. of Credits	06
Internal Marks	100	Exam Marks	100

Learning Objectivities: The Students will be able to:

- This course will impart skills of conceptualizing and designing characters from the story to provide knowledge and information for designing the layouts in color.
- The course focuses on visual storytelling, idea development, and design thinking. Students learn to translate ideas into compelling visual concepts using drawing, painting, and digital tools.

Contents	8 Hours per week
-----------------	-------------------------

- Understand the role of concept art in animation, games, films, Visualize ideas and narratives through sketches and digital paintings
- Develop characters, environments, props, and moods, Apply design principles, colour theory, lighting to concept art, Use hand and digital tools to create production-ready concept art.
- Concept art pipeline in animation, drawing skills, Composition and visual balance, Visual Storytelling, Natural vs architectural environments, Prop and Vehicle Design, Develop digital painting skills, Style Development and Reference Usage.

Character Design-

- Character Visualization, Character Bible, Stereotypes, Developing Character for Comics, Films and TV Episode. Elements of Character Design Creating Characters from Life, Anthropomorphism, Definition and meaning, Use of Anthropomorphic Characters in Modern Literature, Films and Television, Theo Morphs and Pathetic Fallacy.
- Preparing hand-outs, Importance of Hand-outs, Various Elements of Hand-outs, Model Sheet, TurnaroundSheet, Proportion Chart, Scale Sheet, Expression and Mouth Chart, Color Ref Sheet, Prop Sheet, Contemporary Designs.

Medium: Manual and system works

Submission:

- For the internal submission students should submit minimum 20 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 poster
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10 - 30 sketches to maintained on a sketch book.
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester

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

- Create Character Designs from the story & Create Layouts for the story.
- role and workflow of concept art in animation, games, and films, and industry-standard tools
- Visualize and sketch ideas using strong drawing and design fundamentals, Design characters, environments, and props based on narrative requirements.

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	55
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	100

Bachelor of Visual Arts (BVA)
BVA VI Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Sixth Semester
Course Title	Character Setup & Surfacing (Practical)		
Course Code	BVA AN VI.2	Total Marks	100
Contact hours	64 Hours	No. of Credits	04
Internal Marks	50	Exam Marks	50

Learning Objectivities: The Students will be able to:

- This course focuses on preparing 3D characters for animation through proper character setup (rigging basics) and surfacing (materials, textures, and shaders). Students will learn how to convert a modeled character into a production-ready asset.
- To introduce students to Character Rig. The aim of the module is to develop the understanding of Characterjoint setup and creating controls with constraints. Understanding of placement of joint, and its Orientation. Understanding FK/IK arm setup. Understanding IK Leg setup with grouping method. The aim of the module is to develop the understanding of a character Rig setup, Skinning and painting weights along with creating a Global control. Also use and understand deformers and rigid binding.

Contents	4 Hours per week
-----------------	-------------------------

- Understand the role of character setup and surfacing in the 3D pipeline, Prepare characters for animation using proper setup techniques, Apply materials, textures, and shaders to enhance character appearance.
- Rigging concepts, Skeleton and joint hierarchy, Skin binding, weight painting, weight painting.
- Character Texture painting with Photoshop and 3D painting tool Image based Texturing (Image Projection) and Painting UV seams Creating Bump, Normal, Displacement and Specular map Texturing techniques for Game Assets Hyper Realistic Texturing.
- surfacing in 3D, Difference between materials and textures. Surface properties: diffuse, specular, roughness, UV Mapping for Characters, Texture maps: Albedo, Normal, Roughness, Metalness, Skin, cloth, and hard-surface textures, hand-painting vs procedural texturing.
- Bones and Joints Skin, Binding Kinematics (IK & FK), Requirements for a clean Model, Clean UVs. Binding - Smooth Binding. Concept of a single cluster. Max Influence & Drop-off rate. Rigid Binding - Concept of a multiple cluster, Practice of Rigid and Smooth Binding, Editing the Smooth Skin, Adding influence objects, Painting of skin weights, Editing Skin weights, Mirror Skin Weights. Copy skin weights Resetting, Skin weights. Pruning small weights, Normalize Weights, Export / import skin weight maps, Editing Rigid Skin, Creating and Editing Flexors, Lattice, Sculpt, joint Cluster, Painting Cluster weights, Rigid Binding Practice.

- Rigging the controls - IK and FK, Joints and hierarchies Concept of Skeleton, Connect Joint, Remove, joint, Insert joint, Re-root joint Mirror, Joint, Set preferred angle, Assume preferred angle.

Scope: Understanding of placement of joint, and its Orientation & creating control.

- Understanding IK/FK and how to create a switch for the IK/FK setup by implementing it on the human arm portion of the rig.
- Understanding Smooth Bind & Paint Weight the mesh to the Joints. This will attach the rig to the character mesh. Also learn how to use the component editor for skinning.

Medium: Manual and system works.

Submission:

- For the internal submission students should submit minimum 12 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 poster
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10 - 30 sketches to maintained on a sketch book.
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester

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

- Character setup and surfacing workflow in the 3D pipeline and Prepare character models with clean topology for animation.
- Character setups with proper controls and deformations, Apply UV mapping, textures, and shaders to characters, Optimize character assets for animation and rendering.

Pedagogy: Demonstrations, PPT / slide shows and museum/gallery visit

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	25
Attendance / Classroom Participation	05
Total	50

Bachelor of Visual Arts (BVA)
BVA VI Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Sixth Semester
Course Title	Modelling & Rigging (Practical)		
Course Code	BVA AN VI.3	Total Marks	100
Contact hours	64 Hours	No. of Credits	04
Internal Marks	50	Exam Marks	50

Learning Objectivities: The Students will be able to:

Students emphasizing in this area are guided through the process of asset creation for 3D films and games. Students study the fundamentals of anatomy, sculpture, painting and design. With a balance of foundational education and software-based technical training, an emphasis on Modelling and Rigging offers students an extensive and in-depth skill set relevant to the demands of the industry.

Contents	4 Hours per week
-----------------	-------------------------

Modelling:

- **Character Modelling:** Focused on rigging and expression, crucial for storytelling and emotional connection. Creating simple character, quadruped models, Working with different styles of quadruped modelling and
- **Environment Modelling:** Focuses on creating the world, from organic landscapes to complex architectural structures.
- **Hard Surface Modelling:** Deals with non-organic objects, such as vehicles, machinery, and props. Using Polygonal, NURBS, Digital Sculpting, Primitive Modeling.
- **Working with modelling techniques for character modelling,** Understanding the importance of Workingwith Simple Character models, Tools & Techniques for Character modelling.
- **Create Procedural Modelling:** Using algorithms to generate complex models, ideal for vast, repetitive environments, and **Photogrammetry:** Using photos to create 3D models.

Rigging

- Pruning small weights, Normalize Weights, Export / import skin weight maps, Editing Rigid Skin, Creating and Editing Flexors, Lattice, Sculpt, joint Cluster, Painting Cluster weights, Rigid Binding Practice.
- Rigging the controls - IK and FK, Joints and hierarchies Concept of Skeleton, Connect Joint, Remove, joint, Insert joint, Re-root joint Mirror, Joint, Set preferred angle, Assume preferred angle.
- Rigging a arm and hand, Simple rig, and Advanced rig Constraints, Point, Aim, Orient, Scale, Parent Geometry, Normal, Tangent, Pole vector, Remove target, Set rest position, Modifying axis.

- Switching between IK/FK, Adding the controls and attributes, Grouping and Parenting ,
- Creating Biped Character joint structure, Creating Quadruped Character joint structure, Cleaning up therig and scene file
- Creating and attaching controllers to the rig, Skinning and Rigging Biped and Quadruped Characters

Medium: Manual and system works.

Submission: For the internal submission students should submit minimum 12 works on each practical's students must produce the works in studio hours.

- Students must record observation and final output on record book
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10 - 30 sketches to maintained on a sketch book.
- Submit open file, digital print art work & hand works with file
- Subject wise assignment, PPT presentation and show reels submit per semester

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

- **Modelling:** Students learn to create realistic character models for games using photographic references and concepts. Strengthen understanding of human anatomy, modelling skills, and acquire the discipline and techniques for organic modelling. Assignments worked on during this module could contribute to the student's sample artwork portfolio.
- **Rigging:** The aim of the module is to develop the understanding of a character Rig setup, Skinning and painting weights along with creating a Global control. Also use and understand deformers and rigid binding.

Pedagogy: Demonstrations, PPT / slide shows and museum/gallery visit

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	25
Attendance / Classroom Participation	05
Total	50

Bachelor of Visual Arts (BVA)
BVA Painting VI Semester Course Content Onwards 2024-25

Program Name	BVA Painting / Sculpture / Animation	Semester	Sixth Semester
Course Title	Modern Western Art (Theory)		
Course Code	BVA MA VI.4	Total Marks	100
Contact hours	48 Hours	No. of Credits	03
Internal Marks	20	Exam Marks	80

Learning Objectivities: The Students will be able to:

- Learn to recognize modern art styles of the West.
- Understand western art insights with in depth learnings.
- Understand art in relation to its socio-political, cultural, economic and material context.

Contents	3 Hours per week
-----------------	-------------------------

Unit-1: Background of the birth of modern art. Socio-political development in Europe in the 19th Century. Redefinition of meaning, purpose and functions of art. Impressionism & Post impressionism background study on the master painters of Impressionism & post impressionism Pissavo, Auguste Renoir, Barthe Marisot, Paul Cezanne, Paul Gaugin, Vincent Van Gogh etc.

Unit-2: Pointalism-Pissari, Fauvism Henri Matisse, Andre Derain, Futurism Umbretto Boccion, Marcel Duchamp Expressionism- Edvard munch, Paul klee, Wassily Kandinsky, Mark Rothko, Franz mark. Francis Picabia, Andre Breton, Surrealism-Max Ernst, Salvador Dali, Giorgiod; Chirico, Abstract Art-Kandinsky, Paul Klee, Henry Moor.

Unit-3: Abstract Expressionism- Arshile Gorky, Jackson Pollock, William di Kooning, Cubism-George Broque, Pablo Picasso, Pop Art, Op Art, Collage art, Action painting, conceptual art, Installation Art etc.

Unit-4: Pre-Animation & Early Motion Devices- Before Cinema Era: Cave paintings & sequential art, Shadow puppetry, Folk & miniature paintings (India & World) Optical devices- Thaumatrope, Phenakistoscope, Zoetrope, Praxinoscope and Flipbook. National Film Award for Best Animated Film and Animation in Films, TV, Games, Advertising. 21st century Specialized top Modern animation Director, Editor and VFX artist, type of film production, 2D & 3D pipeline

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

- Recognize modern paintings, sculptures, architectures styles of the West.
- Find out the difference between the various western art styles & techniques.
- Understand various modern art styles of the western countries like England, France & Germany etc.

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-05 + C2-05=10
Theory Assignments	05
Attendance / Classroom Participation	05
Total	20

References	
1	History of fine arts in India and the west- Edith Tomorry
2	Essential History of Art- published by paragon book
3	The History of Western Art- Prof. Jayprakash Jagtap
4	Lalitkala Contemporary Series published by National Lalitkala Academy- New Delhi.
5	Contemporary Art in India- Pranath Mago
6	Books published by Karnataka Lalitkala Academy, B'lore- Impressionism, Expressionism, Post-impressionism, Modern art etc.

Bachelor of Visual Arts (BVA)
BVA VI Semester Course Content Onwards 2024-25

Program Name	BVA Animation	Semester	Sixth Semester
Course Title	Visual Communication (Practical)		
Course Code	BVA AN VI.5	Total Marks	100
Contact hours	64 Hours	No. of Credits	04
Internal Marks	50	Exam Marks	50

Learning Objectivities: The Students will be able to:

- Visual Graphics focuses on creating graphic assets for print and digital media using design software. It emphasizes execution, software skills, and visual consistency based on given briefs.
- Visual Design focuses on conceptual thinking and aesthetics. It combines design principles, storytelling, and user perception to create meaningful visual experiences across media.
- The Visualizer focuses on idea generation and visualization. It trains students to convert abstract ideas, briefs, and narratives into powerful visual concepts, often used in advertising, branding, and campaigns, mobile, web, UI design.

Contents	4 Hours per week
-----------------	-------------------------

- Understand the basics of graphic communication, designs based on briefs and brand guidelines, Create visual assets using design tools, Execute, Apply typography, colour, and layout principles.
- Basics of visual communication, Elements and principles of design, typography fundamentals, colour theory and layouts, Logo, poster, flyer, brochure design, Social media creatives, Introduction to branding assets, File formats and export for print & digital.
- Visual language and perception, Design theory and aesthetics, Composition and visual hierarchy, Colour psychology and symbolism, typography as expression, visual storytelling techniques, Brand identity and visual systems, Design for emotion and user experience
- Generate visual ideas and concepts, translate ideas into sketches and visuals Brainstorming and ideation methods, visual metaphors and symbolism, rough sketches and visual layouts, storyboards and key visuals, campaign-based visualization, Presentation and pitching skills
- UI design focuses on visual design principles, interaction and tool proficiency to create user-friendly interfaces. Key modules include typography, color theory, wireframing, prototyping, design systems, accessibility, and responsive design for mobile and web, culminating in portfolio-ready projects.

Unit-1: Graphic Art: Designing concept and developing it, Graphic Art using different colors, forms. Principles of Design: Unity & Variety, Proportion and Harmony, Complexity & Intensity, Scale, Balance, Contrast, Rhythm & Repetition and pattern, Proximity, Emphasis, Movement and Perspective.

Unit-2: Elements of design: study of Line, Shapes, Negative Space, Volume, Value, color and Texture. Digital painting using color shape lines looking from given reference images. Copy renaissance artist painting.

Unit-3: Color Theory: Overview of color usage in painting, Color Physics, 2 kinds of color process (Additive & Subtractive), 3 Qualities of Color (Hue, Value & Saturation), Contrast & Harmony, Color Expression. Creative Painting: Designing composition with different colors and textures. Abstract painting using different colors, forms and Abstract monochromatic painting using textures.

Unit-4: Symbols, Icons, Business Card, Logo/Identity design, Application form design, Hotel Menu card designing, Calenderer Design, Brochure Design, Creating Graphs, Product packaging design, Info graphics, Polish and Portfolio presentation. Matte Painting: Perspective, Color Study: Time and Day, Set Extension, Camera Matching, Polish and Cleanup. Digital Painting of Village scape/by seeing the reference images. Copy Matte painting by given image, Matte painting of village-space /city-scape by seeing the reference images. Digital painting of space city by seeing the reference images.

Medium: Manual and system works.

Submission:

- For the internal submission students should submit minimum 12 works on each practical's students must produce the works in studio hours.
- Students must record observation and final output on record book
- All observations and planning should be sketched on paper before using softwares.
- Daily minimum 10-30 sketches to maintain on a sketch book. Weekly 2 digital sketches Human and Animal drawing from image.
- Submit open file, digital print art work & hand works with file.
- Subject wise assignment, PPT presentation and show reels submit per semester

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

- Apply visual design principles, brand rules in layouts, Use design software effectively
- Develop strong visual concepts, Communicate ideas through design, Support advertising and branding campaigns visually, Present and explain visual concepts confidently.

Pedagogy: Demonstrations, PPT / slide shows and museum/gallery visit

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	25
Attendance / Classroom Participation	05
Total	50

BOS Chair

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