

Faculty of Humanities and Social Sciences

Dean's Office

Tribhuvan University

Kirtipur, Kathmandu, Nepal

*Graphical
mcd*



New Course

Vishaya

BFA Four Years Bachelor Courses in Graphic Communication

2nd Year

Subject Committee

BFA

2021



K. S. N. P. N.



BFA Four-Year Bachelor Course

Graphic Communications

Second-Year

Introduction

Bachelor of Fine Art (BFA) in Graphic Communications is a program designed as an innovative and integrated course of studies that aims to give an optimum learning experience for the students aspiring to build up careers as graphic designers or illustrators. The course of studies aims to impart knowledge and skills stepwise, and systematically from the preliminary to an advanced level in the art of Graphic Communications.

The course of studies aims to impart the knowledge and skills of art – directly applicable to the socio-economic needs of modern society. It is focused to create or design visually communicable materials – with a set target.

While the term 'Design' is too wide to embrace, the course is set more attuned to Graphic Communications – that is to be able to communicate visually – mostly design for print purposes. Accordingly, the course imparts the technicalities involved in such exercises as corporate needs (identity, promotion, advertising, and branding), editorial art (illustrations, cartoon drawings, book design, magazine design, etc.) and package designing.

During the course, the students will be acquainted with all the modern methods and tools like digital language to photography.

Also, a general idea on the growth and evolution of art in Nepal, and elsewhere is provided as part of the study of History of Art. Besides, a general knowledge on the elements, fundamentals, mediums, and tools related to the Graphic Communications is provided as part of the theoretical knowledge in the course.

V. Shrestha



G. Shrestha

2. Course Contents

During the **Second-Year** the students will be exposed to the following subjects:

| Nature | S. N. | Paper | Code | Studio/Lecture Hours | Subject | Full Marks | Pass Marks |
|------------------|-------|-------|------------|----------------------|--|------------|------------|
| Compulsory Paper | 1. | I | | 150 | Nepali | 100 | 35 |
| Major Practical | 2. | VI | graph. 316 | 75 | Drawing | 50 | 20 |
| | 3. | VII | graph. 317 | 150 | Illustration | 100 | 40 |
| | 4. | VIII | graph. 318 | 150 | Fundamentals of Design and Typography | 100 | 40 |
| | 5. | IX | graph. 319 | 150 | Digital Tools and Photography | 100 | 40 |
| Major Theory | 6. | X | graph. 320 | 75 | Technical Theory of Graphic Communications | 50 | 18 |
| | 7. | XI | graph. 321 | 150 | History of Arts and Aesthetics | 100 | 35 |
| | | | | | Total | 600 | |

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 Humanities and Social Sciences
 Central Department of Fine Arts
 Kirtipur, Kathmandu

3. Course Details

Drawing

Paper: VI

Full Marks: 50

Pass Marks: 20

Studio/Lecture Hours: 75

graph. 316

Introduction

The course of study is designed to introduce and sharpen the knowledge and skills in **Drawing**. It includes primary skills of drawing – with the help of basic introduction to tonal drawing and a human head, and other various traditional approaches to figure drawing from the basic objects and antiques.

The course seeks to develop perceptual, observational, and experimental aspects of pictorial investigations. The students are encouraged to examine the formal aspects of space, light, and materiality within a pictorial structure through basic drawing language and materials. While focusing on the fundamentals and formal language of drawing, the students are also expected to develop a way of observing and questioning the notion of what they see and draw.

The students are expected to refine and improve the skills and knowledge that they had acquired in the First-Year drawing course. In the Second-Year, the emphasis is given to anatomical studies and the principles of composition.

Objectives

1. To make understand better skills of drawing;
2. To enable to explore various drawing media;
3. To enable to analyze and draw a variety of objects from or by observation and memory.

Expected Learning Outcomes

After the course, the students will be able to:

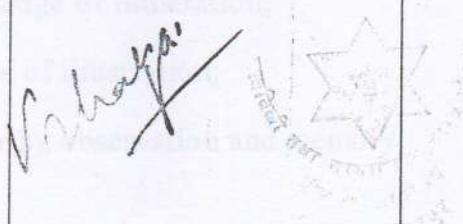
1. Demonstrate the basic skills and better knowledge of drawing;
2. Apply light and shade, and tonal value;
3. Make complex still-life studies;
4. Gain a deep knowledge of a three-dimensional structure of a human skeleton, and how it relates to a living figure.

Signature



Signature



| Unit | Studio Hours | Medium | Submission Works |
|---|--------------|--|--------------------------------|
| 1. Human Anatomy <ul style="list-style-type: none"> - Skull - Pelvis - Vertebral column - Legs - Foot - Hands | 6 | Pencil, charcoal, colored pencils, dry pastels, crayons, pen and ink | 6 |
| 2. Muscles Study of the Human Body <ul style="list-style-type: none"> - Head - Arms - Torso - Legs | 8 | Pencil, charcoal, colored pencils, dry pastels, crayons, pen and ink | 4 |
| 3. Study from Antique <ul style="list-style-type: none"> - Human head - Human torso | 20 | Pencil, charcoal, colored pencils, dry pastels, crayons, pen and ink | 2 |
| 4. Complex Still-Life Study <ul style="list-style-type: none"> - Objects and utensils used in daily life (arranging a maximum of six pieces of objects) - Fruits, flowers, and plants | 16 | Pencil, charcoal, colored pencils, dry pastels, crayons, pen and ink | 4 |
| 5. Outdoor Sketches | | Pencil, charcoal, colored pencils, dry pastels, crayons, pen and ink | At least 100 sketches per week |
| 6. Portfolio Development, and Presentation <ul style="list-style-type: none"> - At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. - The selected works will be displayed for open discussions and critiques. <p><i>Note: Portfolio will be in A4 digital prints, and the original works will be displayed.</i></p> | |  | |

Note: Works should be done in minimum half imperial size (18 inch x 24 inch) of the paper.

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कीर्तिपुर

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Faculty of Humanities and Social Sciences
Department of Fine Arts
Tribhuvan University, Kathmandu

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Illustration

Paper: VII

graph. 317

Full marks: 100

Pass marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed as an introductory course on **Illustration**. It seeks to explore the basic principles of developing illustrations. The focus is given to creativity, self-expression and visual communication skills. Emphasis is placed on clarity of concepts, professional responsibility, and the developmental procedures necessary to work in the field of illustration. During the academic year, the students will practice the techniques used in illustrations today, from black and white works through opaque to translucent media in color.

Objectives

1. To acquaint with the basic knowledge and skills of illustration;
2. To enable to explore various styles in the art of illustration;
3. To make understand the relationship of illustration with the fundamentals of art in applied form.

Expected Learning Outcome

After the course, the students will be able to:

1. Demonstrate the basic skills and better knowledge of illustration;
2. Be familiar with various media and techniques of illustration;
3. Analyze and draw a variety of objects from or by observation and memory.



| Unit | Studio Hours | Medium | Submission Works |
|--|--------------|--|-------------------------------|
| 1. A General Introduction to the Art of Illustration - Study of draperies - Study of heads and hands | 40 | Pencil, charcoal, colored pencil, pen and ink, poster color | 6 |
| 2. Illustration-Making - Still-life study: line drawing - Still-life study: halftone - Human figure study: line drawing - Human figure study: halftone | 50 | Pen and ink, poster color, penciled colors, watercolor | 8 |
| 3. Illustrations for Consumer Products - Packet products like biscuits, noodles, milk, chocolates, etc. | 60 | Colored pencils, poster color | 4 |
| 4. Quick Sketches (outdoor and indoor) | | | At least 50 sketches per week |
| 5. Portfolio Development, and Presentation - At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. - The selected works will be displayed for open discussions and critiques. <i>Note: Portfolio will be in A4 digital prints, and the original works will be displayed.</i> | |  | |

Note: Size may be variable as per the character of the work.



Fundamentals of Design and Typography

Paper: VIII

graph. 318

Full Marks: 100

Pass Marks: 40

Lecture Hours: 150

Introduction

The course of study is designed to introduce the fundamentals of **Graphic Design**. It seeks to provide practical tutorials to the students on the process of design works. The purpose of the course is to impart a broad knowledge on the aspects of graphic design in global context. Also, the course aims to familiarize with a wide variety of options in design works.

Throughout the academic year, the students will explore and practice various aspects and principles of graphic communications.

Objectives

1. To make understand and apply the principles of design;
2. To make understand the importance of typography and its usage;
3. To make understand and practice the techniques of layout design for print media;
4. To familiarize with the elementary techniques of designing posters, books cover artworks, etc.

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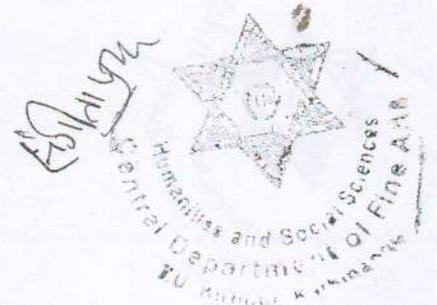
Expected Learning Outcomes

After the course, the students will be able to:

1. Make creative type designs and fonts;
2. Understand and apply the techniques of layout design for print media;
3. Explain and practice the elementary techniques of designing posters, books cover artworks, etc.
4. Explain and practice image development for advertising design.



7



| Unit | Studio Hours | Medium | Submission Works |
|--|--------------|--|------------------|
| 1. Art of Typography - Serif and Sans Serif fonts - Typeface and display fonts - Devanagari fonts - Expressive words | 60 | Pencil, drawing pens, Rotring pens and ink | 3 |
| 2. Introduction to Layout Design - Principles of layout design - Poster design - Book/magazine cover design | 50 | Pencil, colored pencils, poster color | 6 |
| 3. Introduction to Advertising Design - Newspaper ads - Magazine ads | 40 | Pencil, colored pencils, poster color | 4 |
| 4. Portfolio Development, and Presentation - At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. - The selected works will be displayed for open discussions and critiques. <i>Note: Portfolio will be in A4 digital prints, and the original works will be displayed.</i> | | Digital print-outs  | |

Note: Size may be variable as per the character of the work.



Digital Tools and Photography

graph. 319

Paper: IX

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed to introduce basic digital tools; and an introduction to the basics of photography. Throughout the academic year, the students will be provided practical tutorials on the use of computer tools and photography.

Objectives

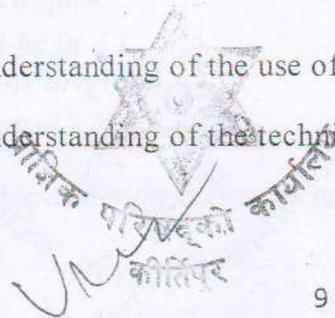
1. To make understand the basic knowledge and skills of computer tools and photography;
2. To enable to develop skills in photographic elements of style – form, space, composition, color, light;
3. To make understand the characteristics and functions of digital tools;
4. To enable to apply photography in design works;
5. To familiarize with Digital Printing.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an understanding of the basic principles and techniques of photography;
2. Demonstrate an understanding of the basic knowledge and skills of computer tools and photography;
3. Practice the various genre of photography;
4. Practice outdoor and indoor photography;
5. Demonstrate an understanding of the characteristics and various functions of digital tools, such as Photoshop, InDesign, Illustrator, etc.;
6. Apply photography as images in design works, such as advertising, cover artwork, poster, etc.;
7. Demonstrate an understanding of the use of digital tools in layout design;
8. Demonstrate an understanding of the techniques of Digital Printing.

V. Chakraborty



| Unit | Studio Hours | Medium | Submission Works |
|--|--------------|--------------------------------|---|
| 1. Introduction to the Principles and Techniques of Photography - Understanding the mechanism and handling of a camera | 10 | Digital camera | N/A |
| 2. Outdoor and Indoor Photography - Street photography - Landscape photography - Cityscape photography - Still-life photography | 40 | Digital camera | 12 |
| 3. Introduction to the Digital Tools - Photoshop - InDesign - Illustrator | 25 | Laptop computer | N/A |
| 4. Use of Photography in Graphic Design - Advertising - Poster - Cover artwork - Brochure | 50 | Digital amera, laptop computer | 2 <i>Mhappa</i> |
| 5. Introduction to the Printing - Post-processing of color - Pre-press - Offset printing press - Digital Printing | 25 | Laptop computer | N/A <i>Mhappa</i>  |
| 6. Portfolio Development, and Presentation - At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. - The selected works will be displayed for open discussions and critiques. <i>Note: Portfolio will be in A4 digital prints, and the original works will be displayed.</i> | | Digital print-outs | |

Note : Size may be variable as per the character of the work.

UNIVERSITY OF
KATHMANDU
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Central Department
of Humanities and Social Sciences
Faculty of Fine Arts
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Technical Theory of Graphic Communications

Paper: X

graph. 320

Full marks: 50

Pass marks: 18

Studio/Lecture Hours: 75

Introduction

The course of studies of the **Technical Theory of Graphic Communications** is designed to help understand the principles and fundamentals of graphic design, and also the tools and methods used in this field.

Objectives

1. To make understand various areas/scopes of graphic communications;
2. To make understand the elements and fundamentals of design;
3. To make understand the art of typography, photography, and the principles of layout design in general;
4. To make understand the types and techniques of illustration-making;
5. To make understand the digital tools used in graphic communications;
6. To enable to apply the theoretical understanding into practical classes.

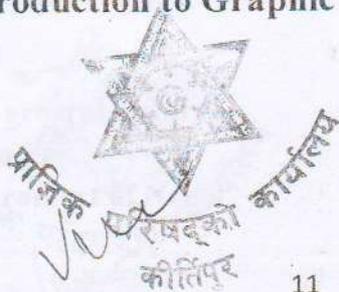
Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an understanding of various areas/scopes of graphic communications;
2. Demonstrate an understanding of the elements and fundamentals of design;
3. the art of typography, photography, and the principles of layout design in general;
4. Demonstrate an understanding of the types and techniques of illustration-making;
5. Demonstrate an understanding of the digital tools used in graphic communications;
6. Apply the theoretical understanding into practical classes.

Unit I: A General Introduction to Graphic Communications

- Definition
- History
- Importance
- Genre



Unit II: Elements and Principles of Art and Design

- Harmony
- Contrast
- Repetition
- Variation
- Proportion
- Space division
- Rhythm
- Perspective
- Gradation
- Emphasis
- Balance
- Unity

Unit III: Tools

- Tools
- Traditional/manual tools
- Computer software

Unit IV: Photography

- Introduction to camera and photography
- A general history of photography
- Analogue camera, compact camera, and digital camera
- Types of photography
- Technical terms used in a camera
- General principles and techniques of photography

Unit V: Typography

- History
- Type and typeface
- The rules of typesetting in typography: kerning, tracking, leading, justification, hyphenation
- Measurement of type: Point, pica, Em
- Classification of type: Serif, Sans Serif
- The setting of type in typography: Left alignment, right alignment, justified, unjustified, centered

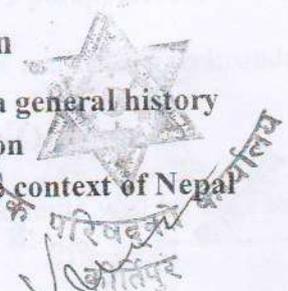
Unit VI: Layout Design

- Principles: Purpose and audience, organizing information, balance, alignment, repetition, emphasis, proximity
- Elements: Style sheet, grids, paper size

Unit VII: Illustration

- Introduction and a general history
- Types of illustration
- Illustration: In the context of Nepal

Maharaj



Asadilgan

History of Art and Aesthetics

ptg. 321

Paper: XI

Full Marks: 100

Pass Marks: 40

Lecture Hours: 150

Introduction

The course of studies of **History of Art and Aesthetics** is designed to introduce a general study of great works of art in Painting, Sculpture, and Architecture throughout history. After the completion of the course, the students are expected to understand the general history of western art, Indian art, the art of Nepal, and elsewhere – and its relationship with civilization and culture.

The course will be delivered as a series of surveys or themes across time and location, helping students to recognize the overall trajectory of various aspects of art history and visual culture from the early period to the present. For example, the course would teach how the human figure has been depicted, the role and purpose of narratives in artworks, changes to subject and symbol, and how pictorial designs, in particular, have had changed throughout history.

It will also survey certain particular aspects of image-making through history and will include lectures about how the masters have had engaged with history in their development. In the Second-Year, the students will follow three units – Western Art Studies II, Asian Art Studies II, and Aesthetics II.

Objectives

1. To enable to explore the historical, philosophical, and cultural contexts relevant to understanding the visual arts and the impact they had through the history of art;
2. To impart the unique experience of studying important works of art and architecture;
3. To enable to analyze how art reflects its contexts – historical, cultural, political, religious, and philosophical;
4. To enable to make onsite learning practices – in museums, monumental art, and architectural sites;
5. To enable to communicate views related to the art history with others, and gain insight from other people's perspectives;
6. To enable to relate art history to broader life experiences and the contemporary world.

Expected Learning Outcomes

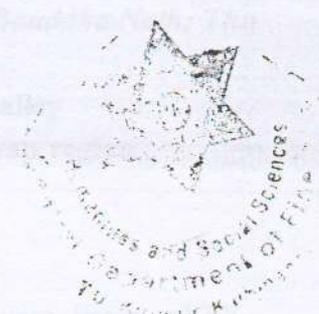
After the course, the students will be able to:

1. Demonstrate a broad-based knowledge and understanding of art and its history;
2. Identify works of art by culture, time-period, artist, style, medium, and technique;
3. Analyze how art reflects its contexts – historical, cultural, political, religious, and philosophical;
4. Interpret symbolic messages conveyed by art;
5. Communicate views related to the art history with others, and gain insight from other people's perspectives;
6. Relate art history to broader life experiences and the contemporary world.

Unit I: WESTERN ART STUDIES II

1. **Aegean Art (2500–1200 BCE)**
 - A brief introduction to Aegean civilization
 - Cycladic civilization: *Female Cycladic Idol*
 - Minoan civilization: *The Palace at Knossos; Toreador Fresco*
 - Mycenaean civilization: *Fresco from the Citadel of Mycenae; The Mask of Agamemnon*
2. **The Art of Ancient Greece (c.1000–31 BCE)**
 - A general introduction to the Greek civilization
 - A brief introduction to Painting and Pottery: *Geometric Style; Orientalizing Style; Archaic Style*
 - Introduction to Greek artist: *Polykleteos, Praxiteles, Pheidias.*
 - Sculpture
 - Archaic Style: *New York Kouros; Peplos Kore*
 - Early Classical Style: *Kritios Boy; Zeus or Poseidon; Warriors of Riace*
 - Classical Style: *Athena Parthenos; Relief Sculptures at Parthenon; Doryphoros; Discus Thrower*
 - Late Classical Style: *Hermes and Infant Dionysos; Aphrodite of Knidos; Apocymenos*
 - Hellenistic Style: *Victory of Samothrace (The Winged Nike); Venus de Milo; Laocoön*
 - Architecture
 - An Introduction to the Orders of Greek Architecture: *Doric, Ionic, and Corinthian order*
 - Temple Architecture: *The Parthenon; Erechtheum*
3. **Etruscan Art (c.700–200 BCE)**
 - Sculpture: *Capitoline Wolf; Apollo*
 - Painting: *The Tomb-Triclinium*
4. **Roman Art (c. 500 BCE–400 CE)**
 - A general introduction to the Roman civilization

- Evolution of the Roman art and its characteristics.
- Architecture
 - Domestic Architecture: *Domus; Insulae; Hadrian's Villa*
 - Forum: *The Roman Forum; Trajan's Forum*
 - Basilica: *Basilica Trajan*
 - Amphitheater: *The Colosseum*
 - Aqueducts: *Pont du Gard, Nimes*
 - Religious Architecture: *Masson Carree; Pantheon*
 - Commemorative Architecture: *Ara Pacis; Trajan Column*
 - Therma
 - Racecourse
 - Tomb
 - Victorious column
- Sculpture
 - Sarcophagus: *Bacchus and the Four Seasons*
 - Portraits: *Augustus of Prima Porta; A Young Flavian Lady; Equestrian Statue of Marcus Aurelius; Head of Constantine*
- Painting
 - Murals: *Livia's Villa; Villa at Boscotrecase; Hercules Strangling the Serpents*
- 5. Early Christian Art and Byzantine Art (100–1500 CE)
 - An overview
 - Justinian and the Byzantine Style: *Hagia Sophia; The Codex*
- 6. Early Medieval Art (500–1000 CE)
 - Islamic art: *Major Characteristics; The Great Mosque of Córdoba*
 - Manuscript illuminations
- 7. Romanesque Art (1050–1150 CE)
 - A Brief Introduction to the Romanesque art
 - Architecture: *Basilica St. Sernin, Toulouse; Durham Cathedral, England*
 - Sculpture: *The Last Judgement, Sainte-Foy; The Last Judgement, Autun Cathedral*
- 8. Gothic Art (1000–1400 CE)
 - Early Gothic architecture: *Saint-Denis; Stained Glass Windows*
 - Chartres: *Exterior architecture, exterior sculpture, and interior of Chartres*
 - Later development of the French Gothic style: *Reims*

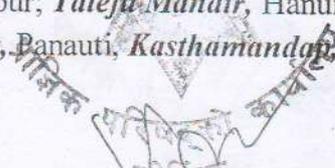


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Unit II: ASIAN ART STUDIES II

1. Art of Nepal

- The Malla period
 - Common elements of the Malla architecture: Structural plan, building materials, windows, doors, *tuñālas* (struts), roofs, *torāṇa* (tympanum), *gajura* (pinnacle), *patākā* (banner), *chhatra*, wind-bells, etc.
 - Some remarkable examples of the temple architecture: *Paśupatinātha Mandir, Kathmandu; Changū Nārāyana Mandir, Bhaktapur; Nyātapola (Five-story temple), Bhaktapur; Taleju Mandir, Hanuman Dhoka, Kathmandu; Indreśvara Mahādeva Mandir, Panauti, Kasthamandap, Maruhity, Kathmandu*



Signature

- **Darbar architecture:** *Patan Darbar; Bashantapur Darbar; Bhaktapur Darbar; Gorkha Darbar; Nuvakot Darbar*
- **Caitya and Stupa architecture:** *Svayambhū Mahācaitya; Bouddha Nath; The Ashok Stupas of Patan*
- **A brief introduction to *dhungedhārā* of the Kathmandu valley**
- **A brief introduction to *gompa* and *chorten* of the Himalayan region**
- **A brief introduction to Arniko.**
- **Sculpture:** Major Characteristics
- **Some remarkable stone sculptures:** *Narasimha*, Darbar Square, Patan, c.17th-century; *Garuḍa*, Hanuman Dhoka, Kathmandu, c.17th-century; *Hari-Hara*, Paśupati area, c.15th-century; *Ganeśha*, Hanuman Dhoka, Kathmandu, c.17th-century; *Durgā*, Simrongarh, c.12th-century; *Mahishāsūramardīnī*, Sundari Chowk, Patan, c.17th-century; *Sarasvatī*, Indreśvara Mahādevā Mandir, Panauti, c.14th-century; *Bhairava*, Durbar Square, Bhaktapur, 1700 CE; *Bhairava*, Sundari Chowk, Patan, 17th-century; *Halāhala Lokeśvara*, 1718 CE, National Museum, Kathmandu
- **Painting:** Sources and Influences; Cannons
- **Manuscript illuminations:** *Aṣṭasāhasrikā-Prajnāpāramitā*, Los Angeles County Museum; *Daśavatāra*, National Art Museum, Bhaktapur; *Manifestations of Śiva*, National Art Museum, Bhaktapur; *Daśmahāvidyā*, National Art Museum, Bhaktapur;
- **Paubhā art:** *Buddha Ratnasambhava*, Los Angeles County Museum; *Viṣṇu Mandala 1420 A.D.* (painted by Jayateja poo, Book-Arts of Nepal), Los Angeles County Museum; *Chandra Mandala*, Los Angeles County Museum; *Siddhilakṣmī*, National Art Museum, Bhaktapur; *Lakṣmī Dīvyāśvari*, National Art Museum, Bhaktapur; *Dancing Śiva with Consort*, National Art Museum, Bhaktapur, *Nṛtyāśvari*, *Devī*, National Museum, Kathmandu; *Basudhara Mandala 1365 A.D.* (Book-Nepal: old images new insight), *Manjuvajra 1409 A.D.* (painted by Harsa Raja, Book-Kathmandu valley painting)
- **Study of images of Pancha Bouddha, lokeshwar and Tara**
- **Narrative horizontal scrol painting of Nepal.**
- **Murals:** *Viśvarūpa*, 55-window Palace, Bhaktapur; *Bhairava*, Caṇḍeśvari Mandir, Banepa; *Murals at Kumārīghar*, Bashantapur
- **Socio-ritual traditions of Art in different regions of Nepal:** The Kathmandu Valley; Mithila; the Himalayan Region

Indian Art

- **The Mauryan art (322–185 BCE)**
 - Main features
 - Sculpture: *The Lion Capital; The Yakshas; Didarganj Yaksini*
- **The Sunga art (185-73 BCE)**
 - Characteristics and style
 - Early Buddhist art: *Queen Maya Devi's Dream*, railing medallion from the Bharhut stupa; *Rock-cut Buddhist worship hall (chaitya)*, Bhaja
- **The art of the early Satavahanas or Andhras (late 2nd-century BCE—the early 3rd-century BCE)**
 - Major features

- Remarkable works of art: *The four toranas of the great stupa # 1*, Sanchi; *The Chaitya hall*, Karli; *The Mithuna Couple near the entrance to the chaitya hall*, Karli
- **The Kushan art** (1st-century–4th-century CE)
- An overview of the Kushan art
- **Gandhara art:** Frieze showing the birth of the Buddha, the assault of Mara, the first sermon in the deer park, and the death of the Buddha
- **Mathura art:** *Standing figure of King Kanishka*, Mat; *The enthroned figure of King Vima Kadphises*, Mat; *The Buddha seated on a lion throne*, Katra; *Railing pillars with standing yakshinis*, Kankali Tila
- **The Gupta art** (c. 300–480 CE)
 - **Features of the Gupta art**
 - **Some masterpiece sculptures:** *Standing Buddha*, Mathura; *Torso of the standing Buddha*, Sarnath; *The seated Buddha preaching the first sermon*, Sarnath; *Maha Varaha*, Udayagiri; *The river goddess Ganga standing on a makara*, Beshnagar; *Vishnu Anantasayin*, Dashavatara Vishnu Temple, Deogarh
- A general introduction to the wall paintings of Ajanta cave

3. Indonesia

- Buddhist architecture: *Borobudur*, Central Java, Indonesia, 7th-century CE; *Mendut Temple*, Central Java, Indonesia, 9th-century CE

4. Cambodia

- **Temple complex:** *Angkor Wat*, northwest Cambodia, 12th-century CE
- **Khmer Buddhist temple:** *The Bayon*, Angkor Thom, Cambodia, 12th-century CE

Unit III: AESTHETICS

1. **Art: Imitation or representation**
2. **Rasa: the Indian aesthetics** – *Śṛṅgārah*, *Hāsyam*, *Raudram*, *Kāruṇyam*, *Bībhatsam*, *Bhayānakam*, *Veeram*, *Adbhutam*, and *Śāntam rasa*
3. **Six limbs or the Sadanga of Indian paintings** – *Rūpabheda*, *Pramānāni*, *Bhāva*, and *Lāvanya Yojanam: Sadrishyam varnakabhangam iti chitram shadangakam* :
4. **Six principles of Chinese paintings or Six points to consider when judging a painting, established by Xie He, c.550 CE** – *Spirit Resonance*, *Bone Method*, *Correspondence to the Object*, *Suitability to Type*, *Division and Planning*, and *Transmission by Copying*
5. **A brief introduction to symbolic meanings in the traditional Nepali art** – *ākṛti* (images), *mudrā* (gestures), *āyudha* (attributes), *āsana* (sitting meditation pose), and *ābhusana* (ornaments)



4. Evaluation Scheme or Marks Distribution

Evaluation scheme or marks distribution of the **Practical Subjects** will be as follows:

- **Internal Evaluation:** 40% marks will be given by the concerned subject teacher.
- **Yearly Exam:** 60% marks will be given by the external examiner.

5. Evaluation Rubric of Practical Subjects

For the practical subjects, the evaluation is based on a set rubric. A rubric is a tool that has a coherent set of criteria that includes descriptions of different levels of performance quality. This set of criteria will help make the assessment process in various defined aspects so that the evaluation remains impartial.

A Sample Rubric for Evaluating Practical Subject

| Criteria | 100-80 | 79-65 | 64-50 | 49-40 | Less than 40/Fail |
|--|--|---|--|---|---|
| 1. Knowledge and understanding of medium and technique | Demonstrates an excellent knowledge and understanding of medium, and technique. | Demonstrates a very good knowledge and understanding of medium, and technique. | Demonstrates a good knowledge and understanding of medium, and technique. | Demonstrates a limited knowledge and understanding of medium, and technique. | Demonstrates a poor knowledge and understanding of medium, and technique. |
| 2. Observation | Demonstrates excellent and accurate observation of the subjects. | Demonstrates a good observation of the subjects. | Demonstrates a satisfactory level of observation of the subjects. | Demonstrates a limited level of observation of the subjects. | Demonstrates a poor level of observation of the subjects. |
| 3. Elements and fundamentals of Art/Design | Demonstrates an outstanding understanding of the Elements and Fundamentals of Art/Design | Demonstrates a very good understanding of the Elements and Fundamentals of Art/Design | Demonstrates a good understanding of the Elements and Fundamentals of Art/Design | Demonstrates a limited understanding of the Elements and Fundamentals of Art/Design | Demonstrates a very Poor understanding of the Elements and Fundamentals of Art/Design |
| 4. Composition | Demonstrates an outstanding sense of composition. | Demonstrates a very good sense of composition. | Demonstrates a satisfactory level of sense of composition. | Demonstrates a limited sense of composition. | Demonstrates a very poor sense of composition. |
| 5. Time and effort | Works/displays demonstrate time and effort at its best. | Works/displays demonstrate very good effort and time management. | Works/displays demonstrate good effort and time commitment. | Mediocre works and suggest enough time is not dedicated. The display is neglected. | Very mediocre works and are not acceptable. The display is unacceptable. |

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