

Faculty of Humanities and Social Sciences

Dean's Office

Tribhuvan University

Kirtipur, Kathmandu, Nepal

PTG
2nd



Painting 2nd

New Course

BFA Four Years Bachelor Courses in Painting

2nd Year

Subject Committee

BFA

2021

Vishaya



BFA Four-Year Bachelor Course

Painting Second-Year



1. Introduction

Bachelor of Fine Art (BFA) in PAINTING 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 visual artists, or painters. The course of studies aims to impart knowledge and skills stepwise and systematically from the preliminary to an advanced level in the Art of Painting.

It begins by familiarizing the students with the basic tenets of Painting – like the notion of forms, shapes, perspective, light and shade, and the concepts and theories of colors. Further, a student is expected to express visually own ideas pictorially – through the means learned earlier. 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 art of Painting is provided as part of the theoretical knowledge in the course.

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	ptg. 316	75	Drawing	50	20
	3.	VII	ptg. 317	150	Head Study	100	40
	4.	VIII	ptg. 318	150	Composition	100	40
	5.	IX	ptg. 319	150	Printmaking	100	40
Major Theory	6.	X	ptg. 320	75	Technical Theory of Painting	50	18
	7.	XI	ptg. 321	150	History of Arts and Aesthetics	100	35
					Total	600	

3. Course Details

Drawing



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ptg. 316

Paper: VI

Full Marks: 50

Pass Marks: 20

Studio/Lecture Hours: 75

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

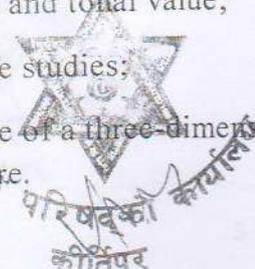
1. To make understand better skills of drawing;
2. To enable to explore various drawing media;
3. To enable to analyze and draw a variety of objects from or by observation and memory.

Expected Learning Outcomes

After the course, the students will be able to:

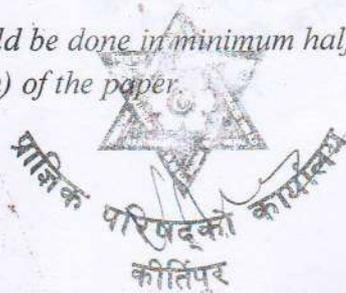
1. Demonstrate the basic skills and better knowledge of drawing;
2. Apply light and shade, and tonal value;
3. Make complex still-life studies;
4. Gain a deep knowledge of a three-dimensional structure of a human skeleton, and how it relates to a living figure.

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Unit	Studio Hours	Medium	Submission Works
1. Human Anatomy - 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 - Head - Arms - Torso - Legs	8	Pencil, charcoal, colored pencils, dry pastels, crayons, pen and ink	4
3. Study from Antique - Human head - Human torso	20	Pencil, charcoal, colored pencils, dry crayons, pen and ink	2
4. Complex Still-Life Study - 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, pastel, 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 - 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. Works should be done in minimum half imperial size (18 inch x 24 inch) of the paper.



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Head study

ptg. 317

Paper: VII

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed to introduce and sharpen the knowledge and skills in the art of **Portraiture**. It includes primary skills of portrait drawing – with the help of basic introduction to tonal drawing and a human head, and traditional approaches to portrait painting. During the academic year, the students will make copies from the Great Masters. By the end of the academic year, the students are expected to make portraits from life-models of different stage (male, female and child) on a chosen support with a chosen medium.

Objectives

1. To make understand the basic skills of the art of portraiture;
2. To enable to explore different human characters and their facial expressions;
3. To enable to analyze and draw portraits from observation.

Expected Learning Outcomes

After the course, the students will be able to:

1. Explore different human characters and their facial expressions;
2. Demonstrate the basic skills and better knowledge of the art of portraiture in a chosen medium.



Unit	Studio Hours	Medium	Submission Works
1. Head Study from Antique - Monochrome - Multi-chrome	40	Watercolor, acrylics, oil color	2
2. Copy from the Portraits of the Great Masters - For example: The Renaissance artists such as Raphael, Titian and the Baroque artists such as Velázquez, Rubens, Rembrandt	40	Watercolor, acrylics, oil color	2
3. Portrait Study from Life - Male - Female	40	Watercolor, acrylics, oil color	4
4. Half figure study from life	30	oil color	2
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>			

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Composition

ptg. 318

Paper: VIII

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed to make understand the better techniques of **Painting**. It seeks to acquaint the students with the principles, theories, and processes of compositional design. Also, the students will be exposed to a range of creative and compositional processes. Besides, they will do studies from the Great Masters' works.

The course also envisages the need to make critical evaluations, group discussions, and critiques. It aims to familiarize the students with art terminology, and they will be encouraged to develop communication skills.

Objectives

1. To make understand the better skills of painting;
2. To enable to explore various paint media;
3. To enable to analyze and paint a wide variety of objects from or by observation and memory;
4. To enable to analyze objectively a work of painting; and interpret visual images, themes, and ideas.

Expected Learning Outcomes

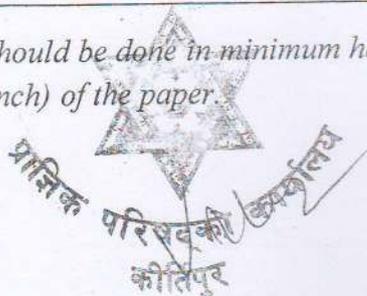
After the course, the students will be able to:

1. Demonstrate a better knowledge and skills of painting;
2. Demonstrate an ability to compose images on the picture plane;
3. Demonstrate an understanding of the concepts of hue, tone, value, shade, and chroma – while applying colors.



Unit	Studio Hours	Medium	Submission Works
1. Complex Still-Life Study - Objects and utensils used in daily life (arranging maximum six pieces of objects like fruits, flowers, and plants, etc.)	12	Watercolor, acrylics, and oil color	2
2. Copy from the Compositional Works of the Master Artists of Nepal - For example: Purna Man Chitrakar, Chandra Man Singh Maskey, Tej Bahadur Chitrakar, Bal Krishna Sama, Amar Chitrakar, D. B. Chitrakar, etc.	50	Watercolor, acrylics, oil color	2
3. Copy from the Compositional Works of the Great Masters - For example: The Renaissance artists such as Leonardo da Vinci, Michelangelo, Raphael, Titian, Giorgione; the Baroque artists such as Velázquez, Rubens, Rembrandt, Vermeer; Romanticists such as Géricault, Delacroix, Goya, etc.	50	Watercolor, acrylics, oil color	2
4. Plein-Air Painting (Basic) - Landscapes - Cityscapes		Watercolor, acrylics, oil color	4
5. Composition with the Images of Animals and Birds	12	Watercolor, acrylics, oil color	2
6. Genre Painting (scenes of everyday life)	26	Watercolor, acrylics, oil color	2
7. 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>			

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Printmaking

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Paper: IX

Full marks: 100

Pass marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed to introduce the basic techniques of **Printmaking**. It includes monoprint, intaglio, planographic, and relief printing. The course emphasizes on experimental and empirical approach to printmaking. The students are expected to investigate visual structures employing the print process.

Objectives

1. To make understand various tools and techniques of woodcut, etching process, collagraphy in stencil technique and various printmaking processes.
2. To make understand and analyze the relationship between the drawing process and the printmaking process.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate basic knowledge and skills of printmaking;
2. Demonstrate basic knowledge and skills of woodcut and collagraphy;
3. Demonstrate an understanding of various tools and techniques of printmaking.

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Unit	Studio Hours	Medium	Submission Works
1. Woodcut - Multi-chrome	50	Printing ink L/P	2
2. Etching Basics (100 sq. inch minimum) - Drypoint - Zinc plate, aquatint, time bite/layer bite/sugar bite	60	Printing ink L/P	3
3. Collagraph in Stencil Technique	40	Printing ink L/P	2
8. 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>			

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Technical Theory

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ptg. 320

Paper: X

Full marks: 50

Pass marks: 18

Lecture Hours: 75

Introduction

The course of studies of the **Technical Theory of Painting** is designed to help students to understand the fundamentals of drawing and painting, and materials and methods used in drawing and painting media.

Objectives

1. To make understand the knowledge of the elements and fundamentals of art;
2. To make understand the knowledge of various supports used in the art-making process;
3. To make understand the knowledge of various drawing mediums and paint media, and their usages.

Expected Learning Outcomes

After the course, the students will be able to:

1. Define and identify the elements and fundamentals of art;
2. Identify various mediums used for drawing and painting purposes;
3. Apply the theoretical understanding into practical classes.

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Unit I: A General Introduction to Media, Method, Process, Technique, and Style

Unit II: Elements and Fundamentals of Visual Art

1. **Elements of Visual Art:** Lines; Shapes; Form; Value; Space; Texture; Patterns; Light and Color
2. **Introduction to Color:** Classification of Color (Primary, Secondary, Tertiary or Intermediate, Quaternary, Warm and Cool Colors); Three Properties of Color (Hue, Intensity and Value), Color Wheel; Theories on Colors (Isaac Newton, Michel Eugène Chevreul, Louis Prang, Friedrich Wilhelm Ostwald, Albert H. Munsell)
3. **Fundamentals of Art:** Composition; Balance; Harmony; Contrast; Rhythm; Proportion; Perspective; Foreshortening

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Unit III: Equipment, Tools, and Supports

1. Common Equipment and Tools

- **Easels:** Studio easel, field easel
- **Drawing Board**
- **Color Palette:** Watercolor palette, oil color palette
- **Oil Dipper**
- **Brushes:** Parts of a brush; Types of brush; Caring of a brush
- **Knives:** Painting knives; palette knives

2. Supports

- **Paper:** For the purpose of pencil and charcoal works, pastel works, watercolor and oil color
- **Canvas:** Stretching, sizing, priming (Gesso grounds, casein grounds, Emulsion grounds e.t.c)
- **Wood Panel:** Construction and preparation; Painting techniques

Unit VI: Media

1. Dry Mediums

- **Pencils:** Grading and classification; Pencil as a medium of art
- **Charcoals:** Types – vine charcoal, willow charcoal, compressed charcoal, pencil charcoal; Techniques – hatching, rubbing, blending, lifting; Fixative: use and safety measures
- **Crayons:** Wax crayons, conté crayons
- **Pastels:** Types – soft pastels, pan pastels, hard pastels, pastel pencils; Health and safety hazards
- **Mounting, and framing of the artworks done on paper surface**

2. Paint Media

- **Watercolor:** Principal ingredients of watercolor paint: pigment, binder, additives, solvent; Tubes and pans; Common techniques: washes and glazes, wet-in-wet, underpainting, drybrush
- **Oil Color:** Origination of tube colors; Basic rules of application: fat over lean, mixed method or indirect painting, alla prima, impasto, knife painting; Oil used for oil painting: essential oil, natural drying oil, artificial drying oil
- **Acrylic Paint:** Characteristics; Differences between acrylic and oil paint
- **Tempera:** Types – egg, glue, casein, oil, encaustic, acrylic, distemper, gouache; Pigments; Application; Varnishing – hard, medium, soft

Unit IV: Fresco, Mural, Collage, Miniature and Mosaic

1. A General Introduction to Fresco and Mural

2. Fresco: Buon fresco; Fresco-secco; Mezzo-fresco

3. Mural: Murals from Ajanta cave in India; Jaipuri murals, Nepali murals.

4. Collage

- A General Introduction to Collage
- Papier collé
- Collage with wood
- Decoupage
- Photomontage
- Digital collage

5. Mosaic



- Tesserae
 - Techniques: Direct method; Indirect method; Double indirect method
6. Miniature Painting

Unit V: The Artist's Studio

1. Creating an ambience of a work place
2. Needed essential stuff like furniture, and art materials
3. Facilities to be considered

Unit VI: Printmaking

1. Scope of Printmaking
2. Types Printmaking
 - Relief printing: Woodcut; Linocut; Forex
 - Intaglio Printing: Etching
 - Surface Printing: Lithography; Monoprint; Silk screen printing (Serigraphy)
3. Equipment
 - Etching press, proof roller, print ink, wood, print paper, glass, spoon or paper weight
 - Types of plate: stone, squeegee, screen
4. Tools: Burin tools, rocker tools, mezzotint tools, scraper, needle, woodcut tools
5. Acid: Nitric, citric, hydrochloric
6. Chemicals: Bitumen powder, benzene, kerosene, spirit, bee wax, black Japan, petrol, resin, chaparaa, plate cleaner, wiping cloth, butter paper
7. The newer paints: Lacquers, alkyd resins, acrylic (methacrylate) resins, polymer paints, adhesives, jelly mediums, special whites for textured effects
8. Safety measures while using acids and making prints
9. Rules on editions of printmaking
10. Lab of Printmaking.
11. Dangers of haphazard experiments

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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.

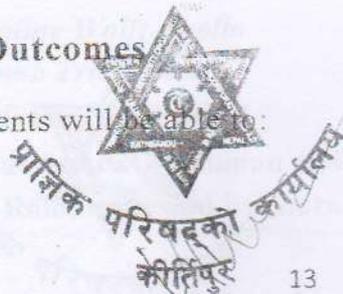
It will also survey certain particular aspects of image-making through history and will include lectures about how the masters have had engaged with history in their development. In the Second-Year, the students will follow three units – Western Art Studies II, Asian Art Studies II, and Aesthetics II.

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: *Polykleitos, 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*

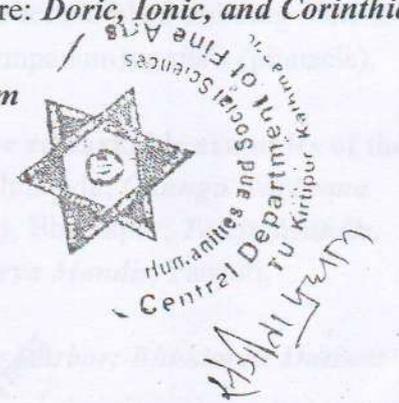
3. Etruscan Art (c.700–200 BCE)

- Sculpture: *Capitoline Wolf; Apollo*
- Painting: *The Tomb Trichinium*

4. Roman Art (c. 500 BCE–400 CE)

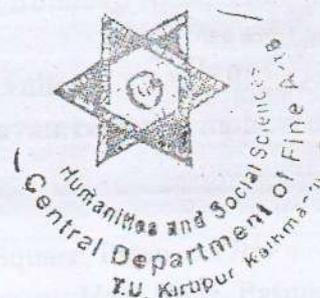
- A general introduction to the Roman civilization
- Evolution of the Roman art and its characteristics
- Architecture

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- 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*

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.
- Development of Nepalese architecture with some remarkable examples of the temple architecture: *Paśupatinātha Mandir, Kathmandu; Changu Nārāyāna Mandir, Bhaktapur; Nyātapola (Five-story temple), Bhaktapur; Taleju Mandir, Hanuman Dhoka, Kathmandu; Indreshvara Mahādeva Mandir, Panauti, Kāsthāmandap, Maruhity, Kathmandu*
- Darbar architecture: *Patan Darbar; Basantapur Darbar; Bhaktapur Darbar; Gorkha Darbar; Nuwakot Darbar*



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- Caitya and Stupa architecture: *Svayambhō Mahācaitya; Bouddha Math; 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; Canons
- **Manuscript illuminations:** *Aṣṭasāhasrikā-Prajñāpāramitā*, 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 Divyaśvari*, National Art Museum, Bhaktapur; *Dancing Śiva with Consort*, National Art Museum, Bhaktapur, *Nṛtyaśvari*, *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

2. 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 Mitrasina 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

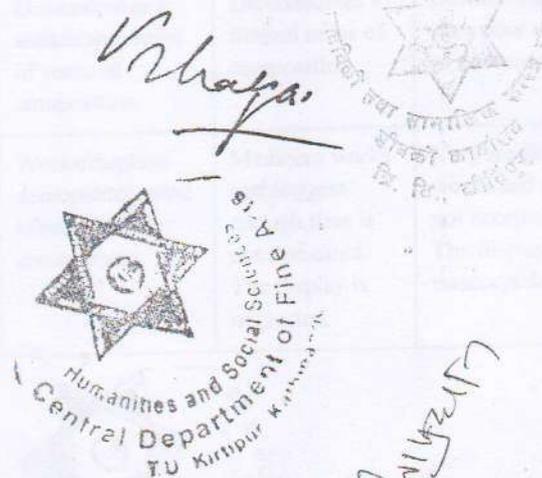
- Buddhist architecture: *Borobudur*, Central Java, Indonesia, 7th-century CE; *Mendut Temple*, Central Java, Indonesia, 9th-century CE

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*, *Kārunyam*, *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.

प्राज्ञिक परिषदको कार्यालय
काठमाडौं

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