

Faculty of Humanities and Social Sciences

Dean's Office

Tribhuvan University
Kirtipur, Kathmandu, Nepal



*3rd
Painting - 8th*

Vishaya

New Course



BFA Four Years Bachelor Courses in Painting

3rd Year

Subject Committee

BFA

2021



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BFA Four-Year Bachelor Course

Painting

Third-Year

1. Introduction

The **Third-Year Course of Painting** is designed to enable the students to express visually own ideas pictorially – through the means learned earlier. In the Third-Year, in addition to the core studio-based subjects, the students are provided the options to choose from many electives offered – depending on the individual choice of interest.

2. Course Contents.

During the **Third-Year** the students will be exposed to the following subject

Nature	S. N.	Paper	Code	Subject	Studio/ Lecture Hours	Full Marks	Pass Marks
Compulsory Paper	1.	I		English	150	100	35
Major Practical	2.	XII	ptg.322	Drawing	75	50	20
	3.	XIII	ptg.323	Life study	150	100	40
	4.	XIV	ptg.324	Composition	150	100	40
	5.	XV	ptg.325	Printmaking	150	100	40
	6.	XVI	Ptg.326	Elective subject	75	50	20
Major Theory	7.	XVII	ptg.327	History of Arts and Aesthetics	150	100	40
				Total		600	



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3. Course Details

Drawing

Paper: XII

Full Marks: 50

Pass Marks: 20

Studio/Lecture Hours: 75

Introduction

The course of study is designed with the purpose of progressive growth. That is to deepen the knowledge of human anatomy that is relevant to the learners of the art. The study of anatomy will be undertaken with reference to the Great Masters' works, and other methods that illustrate the working of anatomy.

The knowledge introduced during the earlier years will be reinforced and deepened. Besides, the students are expected to progress gradually towards an ever-greater compositional, procedural, and creative independence.

Objectives

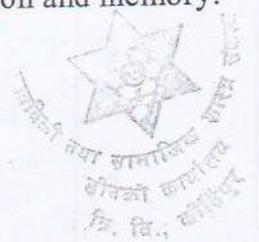
1. To impart the knowledge and the skills of advance human structure and its possible applications in creative forms;
2. To enable to develop an individualistic figurative idiom;
3. To make understand the better skills of drawing from and by observation and memory.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an advanced level of skills and knowledge of drawing;
2. Make visual measurement and compose it on the picture plane in accurate proportion;
3. Develop an individualistic figurative idiom.

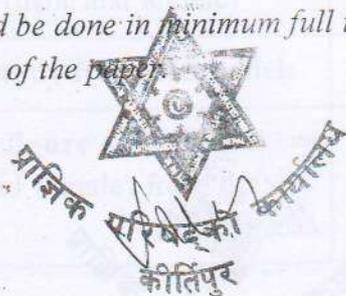
V. Shetty



Asmita Shrestha

Unit	Studio Hours	Medium	Complete Works
1. Nude Study from Reference Materials	10	Pencil, charcoal, colored pencil, dry pastels, crayons, pen and ink	2
2. Copy from the Great Masters' Academic Figure Drawings	10	Pencil, charcoal, colored pencil, dry pastels, crayons, pen and ink	3
3. Antique Study (full figure)	10		3
4. Outdoor Study - Architectural sites - Human activities - Market scenes		Pencil, charcoal, colored pencil, dry pastels, crayons, pen and ink	3
5. Study from Life Models - Full figure of different age (male, and female)	40	Pencil, charcoal, colored pencil, dry pastels, crayons, pen and ink	5
6. Creative Drawings from Imagination	5	Pencil, charcoal, colored pencil, dry pastels, crayons, pen and ink	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>			

Note: Works should be done in minimum full imperial size (24 inch x 36 inch) of the paper.



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Life Study



Paper: XIII

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

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Introduction

The course of study is designed with the purpose of progressive growth. That is to deepen the knowledge of human figure study that is relevant to the learners of the art. The study of figures will be done with reference to the life models of different age.

The knowledge introduced during the earlier years will be reinforced and deepened. Besides, the students are expected to progress gradually towards an ever-greater compositional, procedural, and creative independence.

Objectives

1. To impart the knowledge and the skills of advance human structure and its possible applications in creative forms;
2. To enable to develop an individualistic figurative idiom;
3. To make understand the better skills of human figure from observation of models.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an advanced level of skills and knowledge of human figure painting;
2. Make visual measurement and compose it on the picture plane in accurate proportion;
3. Develop an individualistic figurative idiom.

V. Shrestha

Unit	Studio Hours	Medium	Complete Works
1. Portrait study from life model of different age (male and female)	50	Oil color or acrylics	3
2. Half figure study from life models	50	Oil color or acrylics	3
3. Study of full figure of different age (male, and female) from life models	50	Pencil, charcoal, colored pencil, dry pastels, crayons, pen and ink	2

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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.

Note: Portfolio will be in A4 digital prints, and the original works will be displayed.

Note: Works should be done in full imperial size (24 inch x 36 inch) of the paper.



Composition

ptg.324

Paper: XIV

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 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 impart the better and advanced skills of painting;
2. To enable to explore various paint media;
3. To make understand the concepts of hue, tone, value, and chroma – while applying colors;
4. To enable to interpret visual images, themes, and ideas;
5. To enable to explore various phases of contemporary painting and aesthetic principles towards developing a distinct individual style.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate a better knowledge and skills of painting like color harmony and contrast, hue, tone, value, and chroma – while applying colors;
2. Demonstrate an ability to interpret visual images, themes, and ideas.



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Unit	Studio Hours	Medium	Complete Works
1. Complex Still-Life Study - Objects and utensils used in daily life (arranging maximum of six pieces of objects), e.g. fruits, flowers, plants, etc.	10	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.	20	Watercolor, acrylics, oil color	2
3. Copy from the Compositional Works of the Great Masters - For example: Renaissance, Baroque Realists, Impressionists, Post-Impressionists e.t.c	20	Watercolor, acrylics, oil color	2
4. Plein-Air Painting (Basic) - Landscapes - Cityscapes	50	Watercolor, acrylics, oil color	4
5. Academic figurative composition - Social life - Literary themes or contemporary issues	50	Watercolor, acrylics, oil color	4
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 full imperial size (24 inch x 36 inch) of the paper or in canvas.



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Printmaking



Paper: XV

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

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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 printmaking, e.g. woodcut, etching process, collagraph, stencil technique and other printmaking processes.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate basic knowledge and skills of printmaking through woodcut, etching, stencil, collagraph, etc.

Unit	Studio Hours	Medium	Complete Works
1. Etching Basics - Drypoint - Aquatint - Time bite/layer bite/sugar bite	60	Printing ink L/P	3
2. Woodcut - Multi-chrome	40	Printing ink L/P	3
3. Collagraph in Stencil Technique	50	Printing ink L/P	2
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>			

Note: Works should be done in minimum 10x6.5 inch. for Etching surface & for collagraph - 12x15 inch.



Elective Subject



Paper: XVI

Full Marks: 50

Pass Marks: 20

Studio/Lecture Hours: 75

ptg.326

Introduction

In the Course of Studies of the Third-Year, in addition to the core studio-based subjects, the students are provided with the options to choose from many electives offered – depending on the individual choice of interest. It is expected that this provision will provide an opportunity to each student to focus more intensely on a particular area of his/her interest as an Elective Subject.

Elective subject chosen in the Third-Year will continue in the Fourth-Year as well.

Objectives

1. To make understand and focus more intensely on a particular area of interest as an Elective Subject;
2. To provide flexibility and opportunities to study a particular area of the Visual Arts in greater depth;
3. To provide complimentary knowledge and skills to the specialty of major subjects, i.e. Painting, Traditional Nepali Painting, Graphic Communications, Sculpture, and Traditional Nepali Sculpture.
4. To make understand and explore career opportunities in the related field.

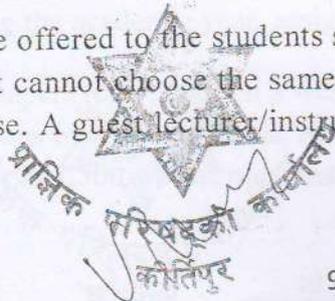
Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate extra skills on a particular area of their interest;
2. Demonstrate complimentary knowledge and skills to the specialty of major subjects, i.e. Painting, Traditional Nepali Painting, Graphic Communications, Sculpture, and Traditional Nepali Sculpture.
3. Understand and explore career opportunities in the related field.

Subjects Offered as Electives

Following Electives are offered to the students so that one can choose any one of them from the Study Plan. Student cannot choose the same subject as elective subject if it repeats in their other compulsory course. A guest lecturer/instructor can be invited to guide him/her during the class project.



Note: However, the choice of the electives may vary and may depend upon the practicality of the institution.

i. ANIMATION

Introduction: Animation is a method in which figures are manipulated to appear as moving images. In traditional animation, images are drawn or painted by hand on transparent celluloid sheets to be photographed and exhibited on film. Today, most animations are made with computer-generated imagery (CGI). Thus, animation is the use of art and technology to bring images to life, by implementing design and computer software. Art directing, graphic design, video game design, 3D modeling, film and video editing, and stop motion animation are just a few.

During the course, the students will learn to develop 2D and 3D animation.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Stop motion animation: 2 works
2. Storyboard drawing: 2 works
3. Logo animation: 2 works

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.

ii. ART CRITIQUING

Introduction: Art critiquing is a detailed analysis and evaluation of a work of art. The basic elements of an art critique are – description, analysis, interpretation, and judgment. A goal of art criticism is the pursuit of a rational basis for art appreciation.

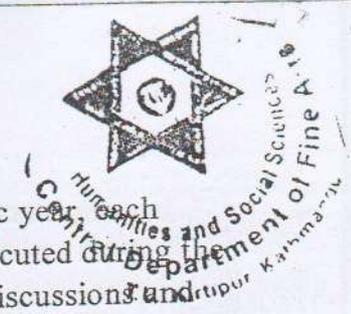
The course intends to give an overview of the description, interpretation, and evaluation of Visual Arts as practiced in the discipline of art criticism – both conventional and modern approaches.

During the course, the students will read a range of past and present art critiques, and write several examples of art criticisms based on direct observation of contemporary art works.

They are expected to enhance their ability to observe and analyze a work of art. They will be acquainted to contemporary artists and their artworks through first-hand viewing. Based on their observations, they will write their critiques.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Two different papers (one paper on a western old master and one paper on a Nepali old master) with focus on visual analysis, interpretation, and judgment. Each paper will consist of 1,000 to 1,500 words, plus images.



Portfolio Development and Presentation: At the end of the academic year, 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.

iii. CARTOON AND CARICATURE DRAWING

Introduction: Caricature and Cartoon are comically distorted drawings or likeness, done with the purpose of satirizing or ridiculing its subject. Caricature is the distorted presentation of a person, type, or action. Commonly, a salient feature or characteristic of the subject is seized upon and exaggerated. Cartoons are used today primarily for conveying political commentary and editorial opinion in newspapers and for social comedy and visual wit in magazines.

The course intends to familiarize the students with the basic tenets of Cartoon and Caricature Drawing – like mastering the elements of the face; capturing personality in bodies and props; developing an individual style.

During the course, the students will study the works done by the renowned cartoonists of Nepal and abroad. Hence, they will create their own images, and gradually they will develop their individual style in Cartoon and Caricature.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Sketching human figures, birds, animals, and any objects: 10 works
2. Developing cartoon drawings based on a story: 6 page minimum

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.

iv. CERAMIC ART

Introduction: Ceramics, or Ceramic Art mean art objects such as figures, tiles, and tableware made from clay and other raw materials by the process of pottery. Some ceramic products are regarded as fine art, while others are regarded as decorative, industrial or applied art objects. Ceramics are prized for their traditional artistic and utilitarian value.

The course intends to familiarize the students with the techniques and processes related to the Ceramic Art; such as slab work, wheel work, different types of textures and designs in tile making, clay body making, terracotta and firing.

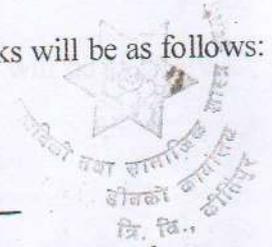
Assignments: During the academic year, assignments or submission works will be as follows:

1. Basic pottery: 5 works
2. Pattern making (relief): 5 works

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



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entire academic year. The selected works will be displayed for open discussions and critiques.

CURATING AND DESIGNING OF EXHIBITION

Introduction: Curating and Designing of Exhibition is the act of selecting, organizing, and presenting objects for display in a museum, gallery, or similar arts setting. To develop ways in which objects, archives and artworks can be interpreted, through exhibitions, publications, events and audio-visual presentations are also parts of Curating. Curating greatly influences the artworks displayed in galleries and museums.

The course is designed to enable the students to learn how the artworks are displayed in galleries and museums; what kind of preparation must be made for an exhibition; what kind of exhibition are being planned; how the exhibition facilities are built; how the artists must approach such exhibition planning, etc. Also, they will study and review the works of the renowned art curators.

Assignments: During the academic year, assignments or submission works will be as follows:

1. A prototype design and planning of a chosen exhibition

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.

ILLUSTRATION

Introduction: An illustration is a decoration, interpretation or visual explanation of a text, concept or process, designed for integration in print and digital published media; such as posters, flyers, magazines, books, teaching materials, animations, video games and films. Contemporary illustration uses a wide range of styles and techniques, including drawing, painting, printmaking, collage, montage, digital design, multimedia, 3D modeling. Depending on the purpose, illustration may be expressive, stylized, realistic or highly technical.

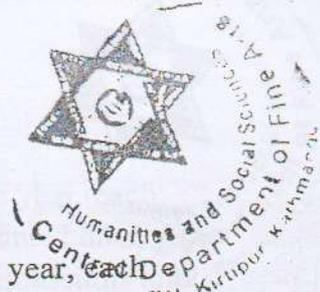
The course of study is designed as an introductory course on the art of Illustration. It seeks to explore the basic principles of developing illustrations. The focus is given to creativity, self-expression and visual communication skills.

Students can focus their project on any of these areas of illustration – stylized object drawing, figure drawings for editorial art, or advertising illustration, children's book illustrations, wildlife illustrations, mixed-media illustrations, etc.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Stylized object drawing: 2 works
2. Figure drawing: 4 works
3. Advertising illustration: 4 works





4. Comic book: 1 work (6 page minimum)

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.

vii. INSTALLATION ART

Introduction: Installation Art is an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are often called public art, land art or art intervention; however, the boundaries between these terms overlap.

The course seeks students to understand and learn the required elements and arrangement for his/her proposed Installation Art, e.g. clay modeling, Papier-mâché, use of multiple materials, assemblage, collage, live casting, audio-visual equipment, multimedia, etc.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Installation work based on a particular theme, e.g. social satire, political commentary, personal experience, etc.: 2 works

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.

viii. PERFORMANCE

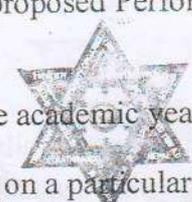
Performance Art, also known as Artistic Action is an artwork or art exhibition created through actions executed by the artist or other participants. It may be live, presented to a public in a fine arts context, traditionally interdisciplinary. It had an important and fundamental role in 20th-century avant garde art.

It involves four basic elements – time, space, body, and presence of the artist, and the relation between the creator and the public. The actions, generally developed in art galleries and museums, can take place in the street, any kind of setting or space and during any time period. Its goal is to generate a reaction, sometimes with the support of improvisation and a sense of aesthetics. The themes are commonly linked to life experiences of the artists themselves, or the need of denunciation or social criticism and with a spirit of transformation.

The course of study seeks students to understand and learn the required elements and arrangement for his/her proposed Performance. Performance may be live, recorded, scripted or spontaneous.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Performance based on a particular theme, e.g. social satire, political commentary, personal experience, etc.: 2 works, 2 performance



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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.

ix. MURAL ART

Introduction: Mural refers to any large artwork made on a wall, ceiling, or any other permanent surface of a building, located both interior and exterior. A distinguishing characteristic of mural art is that the architectural elements of the given space are harmoniously incorporated into the work. Some wall paintings are painted on large canvases, which are then attached to the wall. A mural could be a relief work or a mosaic also.

The course of study aims to impart the knowledge and skill on preparation of ground, pigment and drawing method of fresco or mural or mosaic or mixed-media on the surface of wall.

Assignments: During the academic year, assignments or submission works will be as follows:

1. A piece of work (not less than 9 ft. x 12 ft. panel) along with concept drawing and plan

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.

x. INTERIOR DESIGN

Introduction: Interior Design is the art and science of enhancing the interior of a building to achieve a healthier and more aesthetically pleasing environment for the people using the space. It is a multifaceted profession that includes conceptual development, space planning, site inspections, programming and research, communicating with the stakeholders of a project, construction management, and execution of the design.

The course of study is designed to provide with basic and advanced knowledge and skills of Interior Design; such as introduction to floor plan, perspective drawings, elevation and furniture design, and 3D prototype design.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Drawings and floor plans of a living room, bedroom, kitchen: 6 works

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.

xi. NEW MEDIA ART

Introduction: New Media Art, also known as New Genres Art is a comprehensive term that encompasses art forms that are either produced, modified, and transmitted by means of new



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media/digital technologies or, in a broader sense, make use of 'new' and emerging technologies that originate from scientific, or industrial context apart from the conventional tools and media.

New Media Art may involve degrees of interaction between artwork and observer or between the artist and the public, as is the case in performance art. New Media concerns are often derived from the telecommunications, mass media and digital electronic modes of delivering the artworks involve, with practices ranging from conceptual to virtual art, performance to installation.

During the course, the students will create Digital Art, Video Art, etc. They will create their works with the help of software like Photoshop, Illustrator, Premiere Pro and video editing tools.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Works on chosen themes: 2 works

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.

xii. PHOTOGRAPHY

Introduction: Photography is the process of recording visual images by capturing light rays on a light-sensitive recording medium (e.g. film or digital CCD). It is a medium that has multiple subject placements.

The course is designed to provide an introduction to digital photography. It will cover instruction for lighting, composition, exposure and the fundamentals of traditional photographic concepts. The students are expected to gain knowledge on new viewpoint about visual culture, through critical analysis of modern photography, contemporary thoughts and philosophy, and research on photography artists. Introduction to digital camera operations and the creative freedom it provides will be a strong component to this course.

During the course, they will also learn outdoor and indoor photography techniques which they will use to produce photo works, e.g. portrait photography, fashion photography, editorial photography, architectural photography, etc.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Self-portrait photography: 6 works
2. Product photography: 4 works
3. Model photo shoot: 3 works

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.

xiii. PLEIN-AIR PAINTING

Introduction: *En plein air* is a French expression meaning 'in the open air', and refers to the act of painting outdoors with the artist's subject in full view. Plein-air artists capture the spirit and essence of a landscape or subject by incorporating natural light, color and movement into their works.

This method contrasts with studio painting or academic rules that might create a predetermined look.

The course is designed to impart knowledge and skills on Plein-Air Painting.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Complete works in full imperial size of paper or in canvas in a chosen medium (not less than 2 ft. x 3 ft.): 5 works

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.

xiv. PORTRAIT PAINTING

Introduction: Portrait Painting is a genre in painting, where the intent is to represent a specific human subject. A painted portrait is intended to achieve a likeness of the sitter that is recognizable to those who have seen them, and ideally is a very good record of their appearance.

During the course, the students are expected to learn the art of Portrait Painting in watercolor, oil color or acrylics.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Head: 2 works
2. Bust (head and shoulders): 2 works
3. Half-length (from head to waist or hips): 2 works

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.

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xv. PRINTMAKING

Introduction: Printmaking is the process of making artworks by printing, normally on paper. Prints are created from a single original surface, known technically as a matrix. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric plates for screen-printing. But there are many other kinds of matrix substrates and related processes.

The course of study is designed to familiarize with woodcut, etching, drypoint, etc. The course encourages the use of an experimental and empirical approach to printmaking processes. Emphasis is given on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Woodcut printing: 2 works
2. Etching: 3 works
3. Collagraph in stencil technique: 2 works

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.

xvi. SILK-SCREEN PRINTING

Introduction: Silk-Screen printing is a printing technique where a mesh is used to transfer ink onto a substrate, except in areas made impermeable to the ink by a blocking stencil. A blade or squeegee is moved across the screen to fill the open mesh apertures with ink, and a reverse stroke then causes the screen to touch the substrate momentarily along a line of contact. This causes the ink to wet the substrate and be pulled out of the mesh apertures as the screen springs back after the blade has passed. One color is printed at a time, so several screens can be used to produce a multi-colored image or design.

There are various terms used for what is essentially the same technique. Traditionally, the process was called Screen Printing or Silk-Screen Printing because silk was used in the process. It is also known as Serigraphy and Serigraph Printing.

In this course student will develop multicolor photo and monochrome development in silk screen printing method.

Assignments: During the academic year, assignments or submission works will be as follows:

1. Works on chosen theme in single color: 2 works
2. Works on chosen theme in two color: 2 works

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.

xvii. STONE CARVING (Contemporary)

Introduction: Stone carving is an age-old form of sculpture whereby pieces of natural stone are fashioned by the removal of stone in a pre-determined way to achieve a specific design. Stone Carving is regarded as one of the most prestigious yet challenging medium.

The course of study is designed to provide students with skill of carving marble or other stones to create figurative or abstract forms. During the course, the students will explore and express various possibilities through this medium. Studio practice, investigation of historical/contemporary methods/concepts, and development of personal sculptural imaginary will also be explored. Types of tools and their uses; different methods of approaching carving and suitable source materials; limitations and adaptation of designs in stone will also be covered.

Students will attempt to create the idea first in clay – then start working in stone. It will be made in relief and round form. Stylistically it may be realistic, figurative or in total abstract form.

Assignments: During the academic year, a student's assignments or submission works will be as follows:

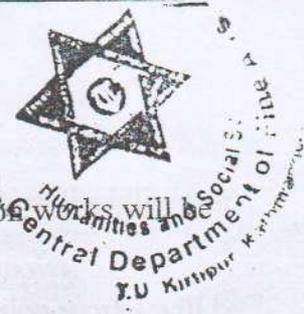
1. Maquette: 3 pieces
2. High Relief sculpture carving -1, (not less than 18" high)
3. Carving round sculpture in stone: 1 piece (not less than 18" high)

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.

xviii. STONE CARVING (Traditional)

Introduction: Stone Sculpture is one of the most hoary and beautiful art forms in Nepal. Beautiful stone carved idols of deities, kings, and mythical creatures can be seen everywhere in the valley. The glorious tradition of the sculpting in stone has been passed down through the generations, and is still actively practiced.

The course of study is designed to provide students with skill of basic principles of stone carving, e.g. traditional Nepali forms and motifs, iconography, cannon, etc. They are expected to learn the techniques and process of making high relief and round sculptures in stone. They will attempt to create the idea first in clay – then start working in stone. It will be made in relief and round form.



Assignments: During the academic year, a student's assignments or submission works will be as follows:

1. Traditional Nepali forms and motifs: 4 works
2. Study of facial features: 2 works
3. Study of deities: 2 works

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.

xix. TRADITIONAL NEPALI PAINTING

Introduction: Painting is a tradition that has remained particularly significant in the Kathmandu valley civilization. It is the most visible, vibrant and uninterrupted tradition, where certain forms have been preserved for centuries.

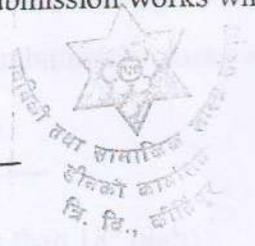
The best-known art form within traditional Nepali painting is Paubha art which remains an important facet of the Nepali artistic tradition. Similarly, the horizontally hung narrative scrolls known as Bilam Pau closely follows Paubha art.

Students will learn the basic techniques of the traditional Nepali painting. They will also learn some theories and rules relating the subject.

Assignments: During the academic year, a student's assignments or submission works will be as follows:

1. Traditional Nepali forms and motifs: 10 works
2. Study of facial features: 6 works
3. Study of deities: 4 works

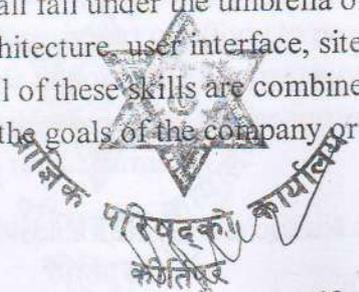
Sharma



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.

xx. WEB DESIGN

Introduction: Web design is the planning and creation of websites. This includes a number of separate skills that all fall under the umbrella of Web Design. Some examples of these skills are information architecture, user interface, site structure, navigation, layout, colors, fonts, and overall imagery. All of these skills are combined with the principles of design to create a website that meets the goals of the company or individual from whom that site is being created.



Sharma