

The course of study aims to impart the basics of website design and the various disciplines or skills that are a part of this industry.

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

1. UI/UX design on chosen subjects: 4 different 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.

xxi. WOOD CARVING (Contemporary)

Introduction: Wood has been used by humans to create art for thousands of years – both as a tool, and a medium itself. The abundance of wood, its ease of use and the desirable qualities of hardness and versatility have meant that wood sculpting has flourished throughout history. It is easy to combine with other mediums and alongside a variety of stains and finishes can be used to complement any environment. When taken care of properly, wooden sculpture can last almost indefinitely.

The course of study is designed to acquaint with the basic principles, and processes of wood carving. During the course, the students will carve relief and high relief works in wood and interpret visual images, themes, and ideas. They will attempt to create the idea first in clay – then start working in wood. 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. Carving round and relief sculpture in wood: 2 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.

xxii. WOOD CARVING (Traditional)

Introduction: Wood carving is an incredible art form of the Nepali art with a rich history. The art of Wood Carving has had always been an important part of Nepali cultural heritage. The course, therefore, is part of efforts to preserve the glorious heritage. The course is designed to provide important skills and techniques how it has been in the past. At the same time, the course will provide the earlier forms and motifs as the references. It will be done both in relief, and round forms.

1. Traditional Nepal forms and motifs: 4 works

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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.

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, in 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 architecture, changes in subject and style, 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 encourage students about how the masters have had engaged with history in their development. In the first year, the students will follow three units - Western Art, Indian Art, and the Art of Nepal.

Objectives

To enable to explore the historical, philosophical, and cultural context of the visual arts and the impact they have had on society.

To impart the unique experience of studying history and art through the lens of philosophy and aesthetics.

To enable to analyze the historical, philosophical, and cultural context of the visual arts and the impact they have had on society.

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V. Shrestha



Rishniyew

History of Art and Aesthetics

Paper: XVII

Full marks: 100

Pass marks: 40

Lecture Hours: 150

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Introduction

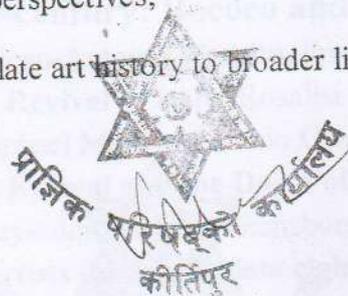
The course of studies of **History of Art and Aesthetics** is designed to introduce a general study of great works of art in Painting, Sculpture, and Architecture throughout history. After the completion of the course, the students are expected to understand the general history of western art, Indian 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 Third-Year, the students will follow three units – Western Art Studies, Asian Art Studies, and Aesthetics.

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:

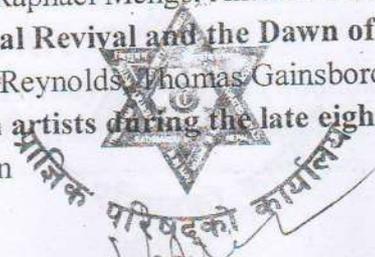
1. Demonstrate a broad-based knowledge and understanding of art and its history;
2. Identify works of art by culture, time-period, artist, style, medium, and technique, both western art and oriental art;
3. Analyze how art reflects its contexts – historical, cultural, political, religious, and philosophical;
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

1. **Thirteenth- fifteenth-centuries: the Early Renaissance**
 - **Architecture and Sculpture:** Nicola Pisano, Filippo Brunelleschi, Lorenzo Ghiberti, Claus Slutter, Donatello
 - **Painting:** Cimabue, Giotto, Duccio, Masaccio, Botticelli
2. **Sixteenth-century: the High Renaissance and Mannerism**
 - **High Renaissance artists:** Bramante, Leonardo da Vinci, Michelangelo, Raphael, Giorgione, Titian
 - **Mannerists:** Parmigianino, Bronzino, Tintoretto, Veronese
3. **Seventeenth-century: Baroque Art**
 - **Italy:** Bernini, Caravaggio, Artemisia Gentileschi
 - **Spain:** José de Ribera, Velázquez
 - **Flanders and the Netherlands:** Rubens, Anthony van Dyck, Frans Hals, Rembrandt, Ruisdael, Vermeer
 - **France:** The architecture of Versailles, Georges de La Tour, Nicolas Poussin, Claude Lorrain, Hyacinthe Rigaud
4. **Eighteenth-century: Rococo and the Dawn of Neo-Classicism**
 - **Rococo:** Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard, Clodion
 - **Classical Revival in Italy:** Rosalba Carriera, Canaletto, Giovanni Batista Piranesi, Anton Raphael Mengs, Antonio Canova
 - **Classical Revival and the Dawn of Romanticism in England:** William Hogarth, Joshua Reynolds, Thomas Gainsborough, Angelica Kauffman, Benjamin West
 - **French artists during the late eighteenth-century:** Chardin, Élisabeth Louise Vigée Le Brun

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- Early Romanticism in England: Henry Fuseli, William Blake
- 5. Nineteenth-century: Neo-Classicism, Romanticism, and Realism
- French Neo-classicism: Jacques-Louis David, Antoine-Jean Gros, Ingres
- Romanticism in France: Géricault, Delacroix
- Romanticism in Spain: Goya
- Romantic landscape painting: Casper David Friedrich, J. M. W. Turner, John Constable
- Barbizon School: Charles Daubigny

Unit II: ASIAN ART STUDIES

1. Art of Nepal

Sculpture

- **Bronze Art**
 - Historical background
 - Technique
 - Main features of the Licchavi and Malla period sculpture: Viṣṇu (Boston Museum); Dhyāni Buddha, Viṣṇu, Cāmuṇḍā, Indra (Los Angeles Museum); Vajrapāni (New York Museum), Avalokeśvara (Kwabahal): Acāla, Akṣobhya, Vajradhara, Ārya-Mañjuśrī, Nāmasaṅgitī, Cakrasamvara, Guhysamājha Mañjuvajra, Indra, Mahishasamvara (National Museum, Kathmandu)
- **Wood Carving:**
 - Historical background
 - Tuṅālas with special reference to Sālabhanjikā (Rudravarna Mahavihara) and Itumbahal, Tuṅālas at Indreśvara Mandir and Bashantapur Darbar.
 - Torana: Chhusyabahal, Itumbahal, Taleju Mandir (Bhaktapur)
 - Wooden sculpture: Pujā Devi (Kasthakala Sangrahalaya Bhaktapur), Viśvarūpa spinning wheel (chakra) and Māravijaya, (Kasthakala sangrahalaya Bhaktapur)
 - Windows; Sun windows, Peacock windows, Deshaya Maru Jhyā, 55-windows at Bhaktapur durbar
- **Architecture**
 - Shikhara Architecture: Origin and development
 - Brahma temple (Pashupati), Mahaboudha (Patan), Krishna Mandir (Patan), Bastala Devi Temple (Bhaktapur), Pratappur and Anantapur (Shwoyambhunath) Jagat Narayan Temple (Patan)
 - Architecture, beyond the Valley: Janaki Madir, Janakpur

Vshaya

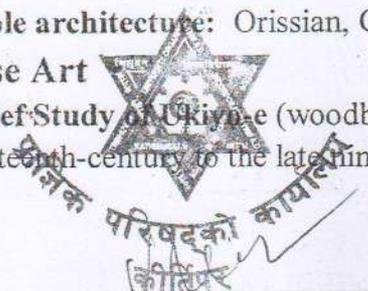


2. Indian Art

- **Painting:** Rajput Painting, Mughal Paintings, Pahari Paintings, Orissan Paintings
- **Sculpture:** Pallava, Pala-Sena, Chola, Orissan
- **Temple architecture:** Orissan, Central Indian temples, South Indian temples.

3. Japanese Art

- **A Brief Study of Ukiyo-e** (woodblock prints and paintings during the late seventeenth-century to the late nineteenth-century)



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UNIT III: AESTHETICS

1. Explorations of Different Forms
2. Art: As means of Expression

3. 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 evaluator remains objective.

A Sample Rubric for Following Practical Subject

Criteria	Very Good	Good	Satisfactory	Needs Improvement	Unsatisfactory
1. Knowledge and understanding of content and technique	Demonstrates a very good knowledge and understanding of content and technique.	Demonstrates a good knowledge and understanding of content and technique.	Demonstrates a satisfactory knowledge and understanding of content and technique.	Demonstrates a limited knowledge and understanding of content and technique.	Demonstrates a very poor knowledge and understanding of content and technique.
2. Observation	Demonstrates a very good observation of the subject.	Demonstrates a good observation of the subject.	Demonstrates a satisfactory observation of the subject.	Demonstrates a limited observation of the subject.	Demonstrates a very poor observation of the subject.
3. 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 satisfactory 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 a very good composition.	Demonstrates a good composition.	Demonstrates a satisfactory composition.	Demonstrates a limited composition.	Demonstrates a very poor composition.
5. Time and Effort	Demonstrates a very good time and effort.	Demonstrates a good time and effort.	Demonstrates a satisfactory time and effort.	Demonstrates a limited time and effort.	Demonstrates a very poor time and effort.

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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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