

Faculty of Humanities and Social Sciences

Dean's Office

Tribhuvan University

Kirtipur, Kathmandu, Nepal

*Painting
4th*



Introduction

The Fourth-Year Course of Painting is designed to enable the students to progress towards an ever greater competence in the creative use of the medium. The course aims to make the graduates well equipped to embark on a range of career paths in the art world or beyond, or continue their study. In the Fourth-Year, in addition to the theoretical subjects, the students will continue their practical studies.

Course Contents

During the Fourth Year, the

New Course

Vishaya

Nature	S. No.	Paper Code	Semester	Hours	Full Marks	Pass Marks
Lecture						
Practical						
Project						
Assignment						
Exam						
Other						
Total						

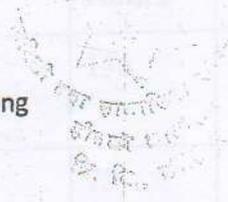
BFA Four Years Bachelor Courses in Painting

4th Year

Subject Committee

BFA

2021



प्राज्ञिक परिषद्को कार्यालय
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3. Course Details

Drawing

Paper: XVIII

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

pg. 328

Introduction

The course of study is designed essentially to deepen and strengthen the knowledge and skills on **Drawing**. During the entire academic year, the students are encouraged to experiment with various techniques and materials used in drawing. The students are also encouraged to initiate individual projects to develop an individual identity with personal imagery. To achieve it, throughout the academic year, they would explore a wide range of subject matters with an ever-greater compositional, procedural, and creative independence. They will develop advanced skills of human structure in order to develop a distinct personal style in drawing.

Objectives

1. To make understand the aesthetic and artistic significance of Nepali art and architecture;
2. To impart advanced level of skill on the study of human structure;
3. To enable to draw from and by observation and memory;
4. To encourage to develop a distinct personal style.

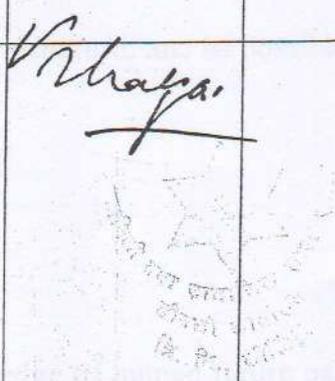
Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an advanced level of skill and better knowledge in drawing;
2. Practice and experiment in different techniques, and apply it in various drawings;
3. Make visual measurement and compose it on the picture plane.



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Units	Studio Hours	Medium	Complete Works
1. Detailed Study of Architecture - Temples, tuñālas (roof struts), torana, motifs, patterns	15	Pencil, colored pencil, pen and ink	2 (Preparation for the BFA Show)
2. Study of Art and Artifacts from Museum Collections	15	Pencil, charcoal, colored pencil, pen and ink	2 (Preparation for the BFA Show)
3. Study from Life Models of Different Age Groups (male and female)	100		5 (Preparation for the BFA Show)
4. Individual Projects on Drawing-Making - Social and cultural activities - Compositions based on rural or urban life - Abstract or non-figurative compositions	20	Pencil, colored pencil, crayons, pen and ink, collage	2 (Preparation for the BFA Show)
5. Portfolio Development, Presentation and Display - 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 (28 cm x 36 inch) of the paper.



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Life study

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Paper: XIX

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

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 enable to gain better skills on the study of human figures from observation of models;
2. To impart advanced level of skill on the study of human structure, and its possible applications in creative forms;
3. To encourage to develop a distinct personal style.

Expected Learning Outcomes

After the course, the students will be able to:

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



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Units	Studio Hours	Medium	Complete Works
1. Full Figure Study from life models Different Positions and Postures (male, female and child)	100	Oil color, acrylics	4 (Preparation for the BFA Show)
2. Copy Works from Nude Paintings of the Great Masters	50	Oil color, acrylics	2 (Preparation for the BFA Show)
3. Portfolio Development, Presentation and Display - 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 or canvas (30 inch x 40 inch).

V. Shaga



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Composition

- Paper: XX
- Full Marks: 100
- Pass Marks: 40
- Studio/Lecture Hours: 150

Introduction

The course of study is designed to make understand better techniques of composition in the art 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.

The course also envisages 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 advanced level of skill of painting;
2. To enable to analyze and paint a wide variety of subjects from or by observation and memory;
3. To make understand the concepts of hue, tone, value, and chroma – while applying colors;
4. To enable to explore various paint media, and its possible applications in creative forms;
5. To enable to explore various phases of contemporary painting and aesthetic principles towards developing a distinct personal style.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an advanced level of skill of painting;
2. Demonstrate an ability to analyze and paint a wide variety of subjects from or by observation and memory;
3. Demonstrate understanding of the concepts of hue, tone, value, and chroma – while applying colors;
4. Explore various paint media, and its possible applications in creative forms;
5. Explore various phases of contemporary painting and aesthetic principles towards developing a distinct personal style.

Units	Studio Hours	Medium	Complete Works
1. Plein-Air Painting	50	Oil color, acrylics	3 (Preparation for the BFA Show)
2. Developing an Individual Style in Academic or Figurative Compositions on Chosen Themes (e.g. socio-cultural life, literary themes, contemporary issues, etc.)	100	Oil color, acrylics	4 (Preparation for the BFA Show)
3. Portfolio Development, Presentation and Display <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>			

Vishaya

Note: Works should be done in minimum full imperial size (24 inch x 36 inch) of the paper or canvas (30 inch x 40 inch).



Kishor Kumar



Printmaking

Paper: XXI

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 an experimental and empirical approach to printmaking. The students are expected to investigate visual structures employing the print process.

Objectives

- 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:

- Demonstrate advanced level of knowledge and skills in printmaking through woodcut, etching, stencil, collagraph, etc.

Units	Studio Hours	Medium	Complete Works
1. Etching (intaglio) - Line and aquatint. - Time bite, layer bite sugar lifting, - Color print (multi-chrome)	50	Printing ink L/P	3 (Preparation for the BFA Show)
2. Surface Print - Lithograph (black and white)	50	Printing ink L/P	4 (Preparation for the BFA Show)
3. Monoprint (multi-chrome)	10	Printing ink L/P	3 (Preparation for the BFA Show)
4. Relief Print - Woodcut in multicolor (3 color minimum)	40	Printing ink L/P	4 (Preparation for the BFA Show)

5. Portfolio Development, presentation and display

- 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 minimum 10 inch x 6.5 inch for etching surface..

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Rishabh



Elective Subject

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Paper: XVI

Full Marks: 50

Pass Marks: 20

Studio/Lecture Hours: 75

Introduction

In the Forth -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 should be continued 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. 2D animation and character design: 2 works
2. 3D animation: 1 work
3. Short 2D animation/3D animation based on any story/project or campaign up to 10-30 seconds: 1 work (final project)

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.

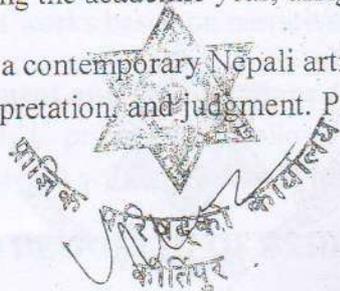
The course intends to give an overview of the description, interpretation, and evaluation of Visual Arts as practiced in the discipline of art criticism – both conventional and modern approaches.

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. One paper on a contemporary Nepali artist and his/her works with focus on visual analysis, interpretation, and judgment. Paper will consist of 3,000 to 3,500 words, plus images.



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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.

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. Making caricature drawings based on renowned personalities, and celebrities: 6 final works (3 national personalities, and 3 international personalities)

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. Creative pottery: 4 works
2. Creative relief works based on narratives: 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.

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. Curating of one exhibition (inside the institution or a gallery in the town)

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.

vi. 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. Book illustrations on a chosen theme: 1 work

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

V. Shetty



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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 12 ft. x 18 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. A 3D prototype design of a chosen subject

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 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. Advertising photography: 4 works
2. Fine arts photography on chosen theme: 10 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

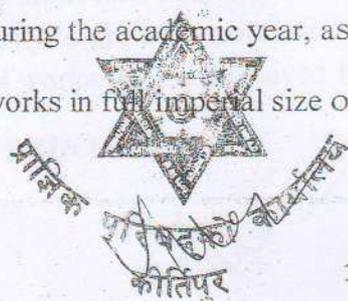
Introduction: *En plein air* is a French expression meaning 'in the open air', and refers to the act of painting outdoors with the artist's subject in full view. Plein-air artists capture the spirit and essence of a landscape or subject by incorporating natural light, color and movement into their works.

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 (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. Full-length (whole body): 4 works (male and female with surrounding scenes)

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.

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.

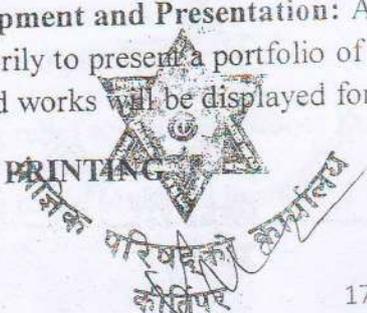
The course of study is designed to familiarize with woodcut, etching, drypoint, etc. The course encourages the use of an experimental and empirical approach to printmaking processes. Emphasis is given on visual thinking and the development of imagery through a combination of process, observation, and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

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

1. Woodcut printing: 4 works
2. Etching: 3 works
3. Collagraph in stencil technique: 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.

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 multicolor: 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.

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. Carving relief sculpture in stone: 1 piece (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 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



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.

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. Website design and hosting: 2 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 relief sculpture in wood: 1 piece (not less than 18" high)
3. Carving round sculpture in wood: 1 piece (not less than 18" high)