

Faculty of Humanities and Social Sciences

Dean's Office

Tribhuvan University

Kirtipur, Kathmandu, Nepal

*Sculpture
2nd*



New Course

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

S.N.	Paper	Code	Subject	Full Marks	Pass Marks
BFA Four Years Bachelor Courses in Sculpture					
2nd Year					
1.	VI	sculp. 316	Drawing	100	40
2.	VII	sculp. 317	Head Study	100	40
3.	VIII	sculp. 318	Composition	100	40
4.	IX	sculp. 319	Wood Carving	100	40
5.	X	sculp. 320	Technical Theory of Sculpture	100	40
2021					
1.	VI	sculp. 316	Drawing	100	40
2.	VII	sculp. 317	Head Study	100	40
3.	VIII	sculp. 318	Composition	100	40
4.	IX	sculp. 319	Wood Carving	100	40
5.	X	sculp. 320	Technical Theory of Sculpture	100	40

Scharya



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प्राक्तिक परिषद्को कार्यालय
कीर्तिपुर

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BFA Second-Year

Sculpture

V. Shrestha



1. Introduction

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

It begins by familiarizing the students with the basic tenets of sculpture – like the notion of forms, shapes, space, mass, volumes, and the concepts of modeling. Further, a student is expected to express visually own ideas in three-dimensional art – through the means learned earlier.

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

2. Course Contents

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

Nature	S. N.	Paper	Code	Subject	Full Marks	Pass Marks
Compulsory Paper	1.	I		Nepali	100	35
Major Practical	2.	VI	sculp. 316	Drawing	50	20
	3.	VII	sculp. 317	Head Study	100	40
	4.	VIII	sculp. 318	Composition	100	40
	5.	IX	sculp. 319	Wood Carving	100	40
Major Theory	6.	X	sculp. 320	Technical Theory of Sculpture	50	18
	7.	XI	sculp. 321	History of Arts and Aesthetics	100	35
				Total	600	

3. Course Details

1

Central Department of Humanities and Social Sciences, Fine Arts

Drawing

Sculp. 316

Paper: VI

Full Marks: 50

Pass Marks: 20

Studio/Lecture Hours: 75

Introduction

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

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

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

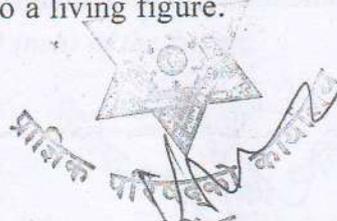
Objectives

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

Expected Learning Outcomes

After the course, the students will be able to:

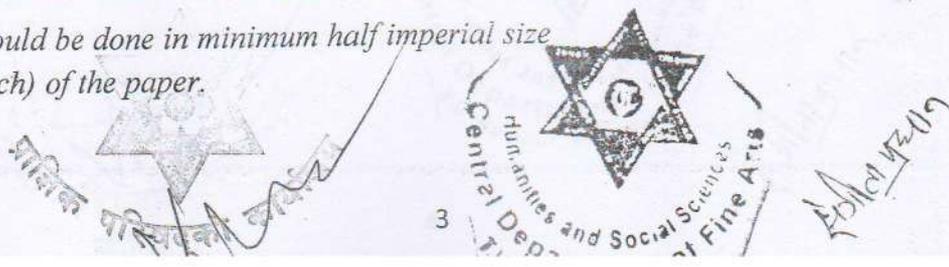
1. Demonstrate the basic skills and better knowledge of drawing;
2. Apply light and shade, and tonal value;
3. Make complex still-life studies;
4. Gain a deep knowledge of a three-dimensional structure of a human skeleton, and how it relates to a living figure.



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

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



Head Study

Sculp. 317

Paper: VII

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed to introduce and sharpen the knowledge and skills of Modeling. It includes primary skills of clay modeling – with the help of basic introduction to a human head, and other traditional approaches to making figure modeling from the antiques.

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

Objectives

1. To make understand better knowledge and skills of modeling;
2. To enable to explore various sculpture media;
3. To enable to do modeling of human heads of different age from the antique, and the life;
4. To enable to explore different human characters, and their facial expressions.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an understanding of better knowledge and skills of modeling;
2. Explore various sculpture media;
3. Explore different human characters and their facial expressions in a chosen medium.



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Unit	Studio Hours	Submission Works
1. Head Study from Antique - Male (different age group) - Female (different age group) <i>Modeling will be done in clay. Hence, the student will cast two pieces of work in a chosen durable material, e.g. plaster of Paris, resin, or terracotta.</i>	50	4
2. Portrait Study in Relief - Male (different age group) - Female (different age group) <i>Modeling will be done in clay. Hence, the student will cast two pieces of work in a chosen durable material, e.g. plaster of Paris, resin, or terracotta.</i>	30	3
3. Portrait Study from Life - Male (different age group) - Female (different age group) <i>Modeling will be done in clay. Hence, the student will cast two pieces of work in a chosen durable material, e.g. plaster of Paris, resin, or terracotta.</i>	70	4
4. Portfolio Development, and Presentation - At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. - The selected works will be displayed for open discussions and critiques.		

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Composition

Sculp. 318

Paper: VIII

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study seeks to acquaint with the principles, theories, and processes of Compositional Design. Here, a basic understanding of aesthetic awareness becomes essential; and also, the complexities of sensory and conceptual processes. It will be deeply explored and discussed.

Also, the students will be exposed to a range of creative and compositional processes. Besides, they will do studies from the masterpiece works.

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

Objectives

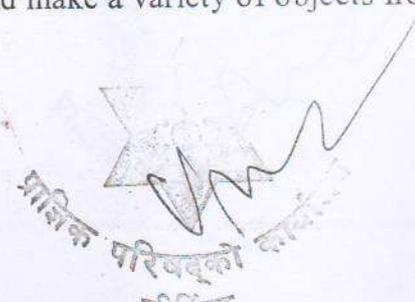
1. To make understand the concepts of form, shape, space, mass, and volume;
2. To enable to explore various sculpture media;
3. To enable to analyze and make a wide variety of objects from observation;
4. To enable to analyze objectively a work of sculpture; and interpret visual images, themes, and ideas.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an understanding of better knowledge and skills of sculpting;
2. Practice different techniques and application of various mediums and materials;
3. Demonstrate an understanding of the concepts of form, shape, space, mass, and volume;
4. Analyze and make a variety of objects from observation.

V. Mahapatra



V. Mahapatra

Unit	Studio Hours	Submission Works
<p>1. Practice from the Well-known Academic Relief Works from Nepal and Abroad (comprising of two or more forms of humans, animals, birds and objects)</p> <p><i>Modeling will be done in clay. Hence, the student will cast two pieces of work in a chosen durable material, e.g. plaster of Paris, resin, or terracotta.</i></p>	40	4
<p>2. Relief in Chosen Themes</p> <p><i>Modeling will be done in clay and cast two pieces of work in a chosen durable material, e.g. plaster of Paris, resin, cement or terracotta.</i></p>	20	2
<p>3. Clay Sketches from Life</p>	10	10
<p>4. Three-Dimensional Works</p> <p>- Composition of Two or more figures depicting socio-cultural life and others (<i>Modeling will be done in clay. Hence, the student will make enlargements of four model sketches for the final works, and cast two pieces of work in a chosen durable material, e.g. plaster of Paris, resin, cement or terracotta not less than 1 ft. high</i>).</p>	80	4
<p>5. Portfolio Development, and Presentation</p> <p>- 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.</p> <p>- The selected works will be displayed for open discussions and critiques.</p>	<p><i>Sharma</i></p> 	

Sharma





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

Sharma

Wood Carving

Sculp. 319

Paper: IX

Full Marks: 100

Pass Marks: 40

Studio/Lecture Hours: 150

Introduction

The course of study is designed to acquaint with the basic principles, and processes of wood carving. During the course, the students will do studies from the intricate wood carvings of Nepal.

Objectives

1. To make understand the basic skills of wood carving;
2. To enable to carve relief works in wood;
3. To enable to analyze objectively a work of wood carving; and interpret visual images, themes, and ideas.

Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate an understanding of the basic skills of wood carving;
2. Explore the tools and techniques applied in wood carving;
3. Carve relief works in wood;
4. Analyze objectively a work of wood carving; and interpret visual images, themes, and ideas.

Sahaya



Shri

Unit	Studio Hours	Submission Works
1. Clay Sketches for Relief Wood Carving	10	10
2. Reliefs Wood Carving <i>Developing clay sketches. Hence, the student will carve at least two works of wood in high and low relief. The work is not less than 8"x12".</i>	40	2
3. Clay Sketches for Round Wood Carving	10	10
4. Three dimensional Wood Carving Composition: an action figure or figure mingled with animal and bird forms, and so on. <i>Students will carve four pieces of selected clay sketches into suitable wood, not less than 1 ft. high.</i>	90	4
5. Portfolio Development, and Presentation - At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. - The selected works will be displayed for open discussions and critiques.		

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Technical Theory

Sculp. 320

Paper: X

Full Marks: 50

Pass Marks: 18

Lecture Hours: 75

Introduction

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

Objectives

1. To impart the knowledge of the fundamentals of sculpture;
2. To impart the knowledge of various mediums and techniques used in the sculpture-making process;
3. To enable to apply the theoretical understanding into practical classes.

Expected Learning Outcomes

After the course, the student will be able to:

1. Define and identify the fundamentals of sculpture;
2. Understand various mediums and techniques used in the sculpture-making process;
3. Apply the theoretical understanding into practical classes.

Unit I: Introduction

1. Introduction to Plastic art

- Fundamentals: Composition, Balance, Harmony, Contrast, Rhythm, Proportion, Perspective, Foreshortening, Mass, Volume, Texture, Contour, Gravity, Contrast
- Common mediums and methods

Unit II: Clay Modeling

1. Clay

- Properties of clay
- Preparation of clay
- Tools for clay works
- Principles of modeling

Unit III: Mold

1. Introduction to mold and its importance

- Waste mold
- Piece mold
- Mother mold,
- Rubber mold
- Female mold, water hole, lock, key etc.

Unit IV: Plaster of Paris, Cement, Resin and Fiberglass

1. A General Introduction to plaster of Paris, cement and resin

- Use of plaster of Paris as a sculptural medium
- Use of cement as a sculpture medium
- Use of resin as a sculptural medium

Unit V: Armature

1. Introduction to armature and Butterfly

2. Armature making process for the studies of head, bust, and full figure

Unit VI: Fundamentals of Glyptic (Engraving and Carving)

1. Wood carving

- Types, and characters of wood
- Methods of carving
- Tools and equipment used for wood carving
- Safety measures while working in wood

2. Stone carving

- Characters of stone
- Methods of stone carving
- Equipment and tools
- Safety measures while working in stone

Unit VII: Terracotta and Ceramics

1. Terracotta

- A General introduction to terracotta pottery and sculpture
- Methods

2. Ceramics

- A general introduction to Ceramics Art
- Types of clay used for ceramics
- Clay bodies
- Types of ceramics
- Methods
- Chemicals and colors
- Glazes
- Firing and kilns

Unit VIII: Metal Works

1. Metal casting

- Preparation of wax and construction of wax sculpture
- Foundry and tools
- Metal alloy and melting points
- Methods of metal casting
 - Nepali lost wax process (hot process/direct process)
 - Italian lost wax process (cool process /floating process)
 - Sand casting
- Safety measures while casting metals

2. Repoussé

- Metal sheet
- Tools and techniques
- Chasing/embossing

3. Welding

- Arc welding
- TIG (tungsten inert gas) welding and MIG (metal inert gas) welding
- Gas welding

4. Patina

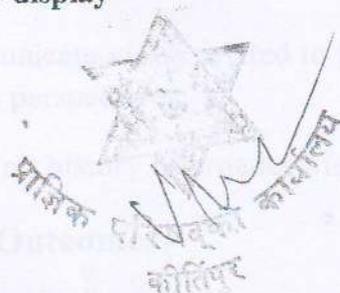
- Introduction to patina
- Methods and chemicals

Unit IX: Sculpture

1. Assemblage
2. Kinetic sculpture
3. Mixed-media
4. Primary structure
5. Plastics
6. Light
7. Construction and environments

Unit X: Presentation and Display

1. Pedestal
2. Indoor and outdoor display



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History of Art and Aesthetics

Sculp. 321

Paper: XI

Full Marks: 100

Pass Marks: 40

Lecture Hours: 150

Introduction

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

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

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

Objectives

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

Expected Learning Outcomes

After the course, the students will be able to:

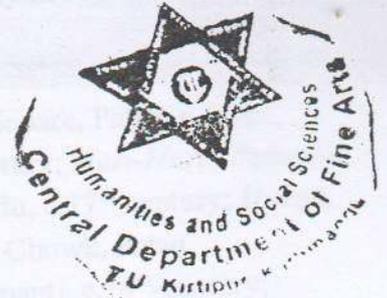


1. Demonstrate a broad-based knowledge and understanding of art and its history;
2. Identify works of art by culture, time-period, artist, style, medium, and technique;
3. Analyze how art reflects its contexts – historical, cultural, political, religious, and philosophical;
4. Interpret symbolic messages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

Unit I: WESTERN ART STUDIES II

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

- Domestic Architecture: *Domus; Insulae; Hadrian's Villa*
- Forum: *The Roman Forum; Trajan's Forum*
- Basilica: *Basilica Trajan*
- Amphitheater: *The Colosseum*
- Aqueducts: *Pont du Gard, Nimes*
- Religious Architecture: *Masson Carree; Pantheon*
- Commemorative Architecture: *Ara Pacis; Trajan Column*
- Therma
- Racecourse
- Tomb
- Victorious column



- Sculpture

- Sarcophagus: *Bacchus and the Four Seasons*
- Portraits: *Augustus of Prima Porta; A Young Flavian Lady; Equestrian Statue of Marcus Aurelius; Head of Constantine*

- Painting

- Murals: *Livia's Villa; Villa at Boscotrecase; Hercules Strangling the Serpents*

5. Early Christian Art and Byzantine Art (100–1500 CE)

- An overview

- Justinian and the Byzantine Style: *Hagia Sophia; The Codex*

6. Early Medieval Art (500–1000 CE)

- Islamic art: *Major Characteristics; The Great Mosque of Córdoba*

- Manuscript illuminations

7. Romanesque Art (1050–1150 CE)

- A Brief Introduction to the Romanesque art

- Architecture: *Basilica St. Sernin, Toulouse; Durham Cathedral, England*

- Sculpture: *The Last Judgement, Sainte-Foy; The Last Judgement, Autun Cathedral*

8. Gothic Art (1000–1400 CE)

- Early Gothic architecture: *Saint-Denis; Stained Glass Windows*

- Chartres: *Exterior architecture, exterior sculpture, and interior of Chartres*

- Later development of the French Gothic style: *Reims*

Unit II: ASIAN ART STUDIES II

1. Art of Nepal

- The Malla period

- Common elements of the Malla architecture: Structural plan, building materials, windows, doors, *tuñālas* (struts), roofs, *torāna* (tympanum), *gajura* (pinnacle), *patākā* (banner), *chhatra*, wind-bells, etc.
- Development of Nepalese architecture with some remarkable examples of the temple architecture: *Paśupatinātha Mandir, Kathmandu; Changu Nārāyana Mandir, Bhaktapur; Nyātapola (Five-story temple), Bhaktapur; Taleju Mandir, Hanuman Dhoka, Kathmandu; Indresvara Mahādeva Mandir, Panauti, Kasthamandap, Maruhity, Kathmandu*
- Darbar architecture: *Patan Darbar; Bashantapur Darbar; Bhaktapur Darbar; Gorkha Darbar; Nuvakot Darbar*

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

2. Indian Art

-The Mauryan art (322–185 BCE)

- Main features
- Sculpture: *The Lion Capital; The Yakshas; Didarganj Yaksini*

-The Sunga art (185-73 BCE)

- Characteristics and style
- Early Buddhist art: *Queen Maya Devi's Dream*, railing medallion from the Bharhut stupa; *Rock-cut Buddhist worship hall (chaitya)*, Bhaja

- The art of the early Satavahanas or Andhras (late 2nd-century BCE–the early 3rd-century BCE)

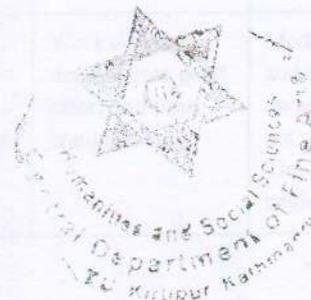
- Major features
- Remarkable works of art: *The four toranas of the great stupa # 1, Sanchi; The Chaitya hall, Karli; The Mithuna Couple near the entrance to the chaitya hall, Karli*



- **The Kushan art** (1st-century–4th-century CE)
 - An overview of the Kushan art
 - **Gandhara art:** Frieze showing the birth of the Buddha, the assault of Mara, the first sermon in the deer park, and the death of the Buddha
 - **Mathura art:** *Standing figure of King Kanishka*, Mat; *The enthroned figure of King Vima Kadphises*, Mat; *The Buddha seated on a lion throne*, Katra; *Railing pillars with standing yakshinis*, Kankali Tila
 - **The Gupta art** (c. 300–480 CE)
 - **Features of the Gupta art**
 - **Some masterpiece sculptures:** *Standing Buddha*, Mathura; *Torso of the standing Buddha*, Sarnath; *The seated Buddha preaching the first sermon*, Sarnath; *Maha Varaha*, Udayagiri; *The river goddess Ganga standing on a makara*, Beshnagar; *Vishnu Anantasayin*, Dashavatara Vishnu Temple, Deogarh
 - **A general introduction to the wall paintings of Ajanta cave**
- 3. Indonesia**
- **Buddhist architecture:** *Borobudur*, Central Java, Indonesia, 7th-century CE; *Mendut Temple*, Central Java, Indonesia, 9th-century CE
- 4. Cambodia**
- **Temple complex:** *Angkor Wat*, northwest Cambodia, 12th-century CE
 - **Khmer Buddhist temple:** *The Bayon*, Angkor Thom, Cambodia, 12th-century CE

Unit III: AESTHETICS

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



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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.

प्रासिक परिषद्को कार्यालय
 काठमाडौं, वि. संसिद्ध

Humanities and Social Sciences
 Board of Examiners

10/11/2022