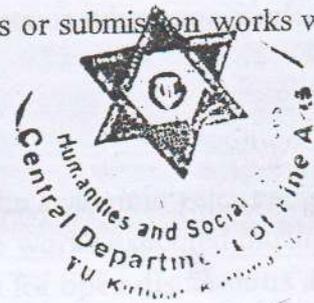


Assignments: During the academic year, a student's assignments or submission works will be as follows:

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.

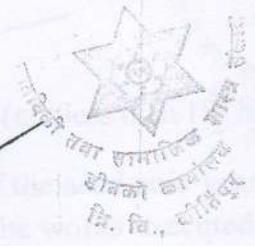
The best-known art form within traditional Nepali painting is Paubha art which remains an important facet of the Nepali artistic tradition. Similarly, the horizontally hung narrative scrolls known as Bilam Pau closely follows Paubha art.

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

Vahapya

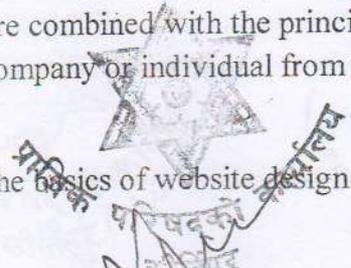


Portfolio Development and Presentation: At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. The selected works will be displayed for open discussions and critiques.

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.



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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)

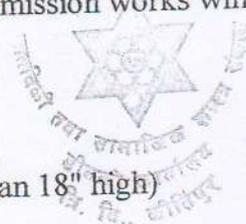
Portfolio Development and Presentation: At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. The selected works will be displayed for open discussions and critiques.

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

Vishaya



परिषद्को कार्यालय
कीर्तिपुर



26/11/2017

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 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 track how the female figure has been depicted, the role and purpose of murals in a society, the subject and symbol, and how pictorial design, in particular, has had effects.

It will also survey certain particular aspects of art history and visual culture, and will include examinations how the masters have had engaged with their subject and symbol, and how. In the Third Year, the students will follow three units: Western Art Studies, Indian Art, and Aesthetics.

Vishaya



Objectives

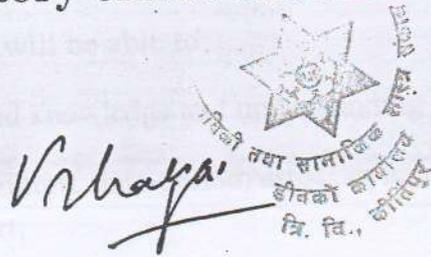
- To study and explain the historical, political, and cultural context relevant to understanding the visual arts and the impact they had through the history of art.
- To engage the students' experience of studying important works of art and architecture.
- To enable students to view art in its historical, cultural, political, religious, and philosophical.
- To enable to make public lectures, seminars, monuments, art and architectural sites.
- To enable to communicate views related to art history with others, and gain insight from other people's perspectives.
- To enable to bring art beauty to broader life experiences.



सहायक

History of Art and Aesthetics

sculp.327



Paper: XVII

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 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.



V. Shaya



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, Donatelo
 - **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 Halls, Rembrandt, Ruisdael, Vermeer
 - **France:** The architecture of Versailles, Georges de La Tour, Nicolas Poussion, 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
 - **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

V. Shaha



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- **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**
 1. Historical background
 2. Technique
 3. Main features of the Licchavi and Malla period sculpture: Viṣṇu (Boston Museum); Dhyaṇi 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:**
 4. Historical background
 5. Tuṅālas with special reference to Sālabhanjikā (Rudravarna Mahavihara) and Itumbahal, Tuṅālas at Indreśvara Mandir and Bashantapur Darbar.
 6. Torana: Chhusyabahal, Itumbahal, Taleju Mandir (Bhaktapur)
 7. Wooden sculpture: Pujā Devi (Kasthakala Sangrahalaya Bhaktapur), Viśvarūpa spinning wheel (chakra) and Māravijaya, (Kasthakala sangrahalaya Bhaktapur)
 8. Windows; Sun windows, Peacock windows, Deshaya Maru Jhyā, 55-windows at Bhaktapur durbar
- **Architecture**
 9. Shikhara Architecture: Origin and development
 10. Brahma temple (Pashupati), Mahaboudha (Patan), Krishna Mandir (Patan), Bastala Devi Temple (Bhaktapur), Pratappur and Anantapur (Shwoyambhunath) Jagat Narayan Temple (Patan)
 11. Architecture, beyond the Valley: Janaki Madir, Janakpur

2. Indian Art

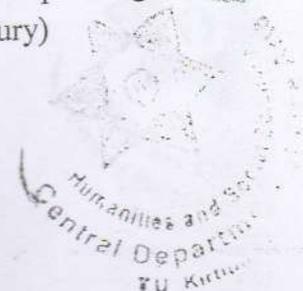
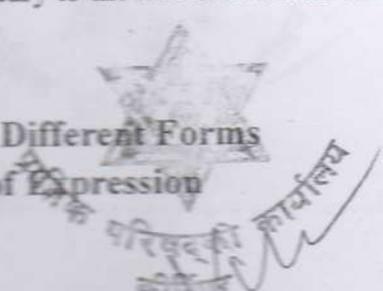
- **Painting:** Rajput Painting, Mughal Paintings, Pahari Paintings, Orissan Paintings
- **Sculpture:** Pallava, Pala-Sena, Chola, Orissan
- **Temple architecture:** Orissan, Central Indian temples, South Indian temples.

3. Japanese Art

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

UNIT III: AESTHETICS

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



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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.

V. Sharda
 प्राज्ञिक परिषदको कार्यालय

Humanities and Social
 Central Department of Fine Arts
 KATHMANDU

4/2/2017