

Secondary Education Curriculum

History of Arts

Grade: 11 and 12

Subject code: Grade 11:

Credit hour: 5

Grade 12:

1. Introduction

Curriculum development for the study of History of Art in grades 11 and 12 is an exciting endeavor aims to foster a deep understanding and appreciation of artistic expression across different cultures and historical periods. This curriculum is designed to provide students with a comprehensive framework for exploring the evolution of art, from ancient civilizations to contemporary movements, while also encouraging critical thinking, creativity, and cultural awareness. The major objective of this curriculum is to empower students to become informed and discerning viewers of art, capable of analyzing artworks within their historical and cultural contexts. By engaging with a diverse range of artistic styles, techniques, and concepts, students will develop a nuanced understanding of the complex interplay between art, society, and individual identity.

Study of Art history is an interdisciplinary practice that analyzes various factors: cultural, political, religious, economic or artistic which contribute to visual appearance of a work of art. This grade 11 and 12 History of Art curriculum has been developed in line with the spirit of the new National Curriculum Framework, 2076 BS. The curriculum is designed to introduce a general study of notable works of art in Painting, Sculpture, and Architecture – created throughout history. The students are expected to understand the general history of western art, Indian art, art of Nepal and its relationship with the respective civilization and the cultures.

The curriculum competencies and learning outcomes will be achieved through the hands on activities and project works which helps to provide students with a comprehensive and engaging exploration of the history of art, equipping them with the knowledge, skills, and perspectives to navigate the complex and diverse world of visual culture with confidence and insight. Through active learning experiences and meaningful encounters with artworks, students will develop a lifelong appreciation for the power and beauty of artistic expression. The curriculum contents cover the 75% theoretical and 25% practical and project work.

2. Levelwise Competencies

With the completion of this curriculum, grade 11-12 students will be able to:

- a. Identify works of art by culture, time-period, artist, style, medium, and technique;
- b. Explain major stylistic transformations in art;
- c. Analyze how art reflects its contexts i.e. historical, cultural, political, religious, and philosophical;
- d. Interpret symbolic messages conveyed by art and compare the artworks.
- e. Communicate views related to the art history with others, and gain insight from other people's perspectives;
- f. Relate art history to broader life experiences and the contemporary world.

3. Gradewise Learning Outcomes

	Grade 11		Grade 12	
SN	Content Area	Learning Outcomes	Content Area	Learning Outcomes
1.	World Art History	1.1 Explain the importance of studying art history 1.2 Identify the contribution of arts in world history 1.3 Describe art in the contextual settings: religions, politics and culture 1.4 Demonstrate the ability to viewing and analyzing art on the basis of factors, contexts and the fundamental of arts	Renaissance	1.1 Describe the Renaissance period in its historical context 1.2 Explain the features of the Renaissance art 1.3 Identify some of the remarkable Renaissance artists and their works
2.	Prehistoric Art	2.1 Explain the evolution of the prehistoric people 2.2 Distinguish the year notations used for the Gregorian calendar, i.e. BC, BCE, AD, CE 2.3 Explain the purpose of the prehistoric art 2.4 Identify the important sites of the prehistoric art 2.5 Describe some important cave art and sculptures	Baroque	2.1 Describe the Baroque period in its historical context 2.2 Explain the features of the Baroque art 2.3 Identify some of the remarkable Baroque artists and their works
3.	Civilization of Mesopotamia	3.1 Recognise the Mesopotamia as ‘the Cradle of Human Civilization’ 3.2 Identify the contributions of the Mesopotamia to the world 3.3 Explain some of the remarkable works	Neo-Classicism	3.1 Describe the Neo-Classical period in its historical context 3.2 Explain the features of the Neo-Classical art 3.3 Identify some of the remarkable Neo-Classical artists and their works
4.	Egyptian Civilization	4.1 Introduce the Egyptian civilization with reference to the river Nile, Hieroglyphics, mummification, etc. 4.2 Identify the contributions of the Egyptian civilization to the world 4.3 Explain some of the remarkable works	Romanticism	4.1 Describe the Romantic period in its historical context 4.2 Explain the features of the Romantic art 4.3 Identify some of the remarkable artists of Romanticism and their works
5.	Indus Valley Civilization	5.1 Introduce the Indus valley civilization with reference to the river Indus, Mohenjo-Daro and Harrappa, its town planning and public baths 5.2 Explain some of the remarkable works	Realism	5.1 Describe the Realism in its historical context 5.2 Explain the features of the Realism 5.3 Identify some of the remarkable artists of Realism and their works
6.	Chinese Civilization	6.1 Introduce the Chinese civilization with reference to the Yellow river region, Yangtze valley region, rice cultivation, silk route and	Impressionism	6.1 Describe the Impressionism in its historical context 6.2 Explain the features of the Impressionism

		<p>great inventions</p> <p>6.2 Identify the contributions of the Chinese civilization to the world</p> <p>6.3 Explain some of the remarkable works</p>		6.3 Identify some of the remarkable impressionist artists and their works
7.	Greek Civilization	<p>7.1 Introduce the Greek civilization with reference to its evolution and humanism</p> <p>7.2 Identify the contributions of the Greek civilization to the world</p> <p>7.3 Explain some of the remarkable works</p>	Post-Impressionism	<p>7.1 Describe the Post-Impressionism in its historical context</p> <p>7.2 Explaining the features of the Post-Impressionism</p> <p>7.3 Identify some of the remarkable post-impressionist artists and their works</p>
8.	Roman Civilization	<p>8.1 Introduce the Roman civilization with reference to the Greek influence, the Roman Empire and its extraordinary engineering skills</p> <p>8.2 Identify the contributions of the Roman civilization to the world</p> <p>8.3 Explain some of the remarkable works</p>	The 20th Century Art	<p>8.1 Demonstrate an understanding of the general background of the early 20th- century</p> <p>8.2 Identify the important 20th century artists and their works</p> <p>8.3 Understand the period after 1950</p> <p>8.4 List the important artists</p>
9.	Indian Art:	<p>9.1 Trace a general historical outline of India with reference to Indo - Aryans' migration, vedic culture, travel documents of the foreign travellers, invasions, and the British colonization</p> <p>9.2 Describe the general features of the Maurya art and Sunga art</p> <p>9.3 Explain some of the remarkable works of the Maurya and Sunga period</p> <p>9.4 Describe the general features of the Kushan art</p> <p>9.5 Explain some of the remarkable works of the Kushan period</p> <p>9.6 Describe the general features of the Gupta art</p> <p>9.7 Explain some of the remarkable works of the Gupta period</p> <p>9.8 Describe the general features of the Mughal art</p> <p>9.9 Explain some of the remarkable works of the Mughal Period</p>	Malla Period (1200 CE – 1769 CE)	<p>9.1 Demonstrate a general understanding of the historical background during the Malla period</p> <p>9.2 Analyze the general features of the Malla architecture with reference to its features, types and remarkable works</p> <p>9.3 Analyze the general features of the Malla sculpture with reference to its features, types and remarkable works</p> <p>9.4 Analyze the general features of the Malla painting with reference to its features, types and remarkable works</p>
10.	Nepali Art	<p>10.1 Demonstrate a general knowledge of historical, political, social, and cultural background of Nepal</p> <p>10.2 Identify the sources of</p>	Nepali art during the Shah Period (1769–2008 CE)	<p>10.1 Trace the important historical and cultural events during the Shah period</p> <p>10.2 Identify the important events in the field of</p>

		<p>studying the Nepali history</p> <p>10.3 Categorize the Nepali art in general</p> <p>10.4 Understand the Nepali art with reference to religions and philosophy, literature and text, monuments, numismatics, patronage and materials</p> <p>10.5 Categorize the types of traditional Nepali art in terms of materials and techniques</p>		<p>Nepali art</p> <p>10.3 Explain the general features of architecture and identify the remarkable works of architecture</p> <p>10.4 Explain the general features of sculpture and identify the remarkable sculptures</p> <p>10.5 Explain the general features of painting and identify the remarkable works</p>
11.	Pre-Ancient Nepali Art (1000 BCE–200 CE) and art of the Licchavi Period (c. 300 CE – 879 CE)	<p>11.1 Explain some of the remarkable works of the pre-ancient Nepal</p> <p>11.2 Demonstrate a general understanding of the Licchavi period</p> <p>11.3 Identify the characteristics of the Licchavi art</p> <p>11.4 Explain some of the remarkable works of the Licchavi period</p>	Contemporary Trends of Nepali Art	<p>11.1 Demonstrate an understanding of how the various western art forms entered Nepal through young Nepali artists with formal education in art from India and abroad</p>

4. Scope, Sequences and contents Theoretical

SN	Grade 11		Hrs	Grade 12		Hrs
	Content Area	Contents elaboration		Content Area	Contents elaboration	
1.	World Art History	<p>1.1 Importance of studying Art History for art students</p> <ul style="list-style-type: none"> • Origins, meaning and purpose • Role of art for social change • Relevance of history in the present time <p>1.2 Contributions of arts in world history:</p> <ul style="list-style-type: none"> • reflection of time; • promotion of religion and state; social reformation; • innovations in science and technology; • cultural manifestations <p>1.3 Contexts of Art</p> <ul style="list-style-type: none"> • Religions • Politics • Culture <p>1.4 Viewing and analyzing art (Art Appreciation)</p> <ul style="list-style-type: none"> • Factors to consider: materials; techniques; styles; composition • Contexts to consider: patronage; iconography; time; function • Formal analysis • Elements of Art and Design • Principles of Art and Design 	10	Renaissance	<p>1.1 A general introduction to the Renaissance:</p> <ul style="list-style-type: none"> • Italy as the birthplace of the Renaissance; influence of Greco • Roman philosophy, art and culture; Humanism and scientific inquiries; • age of discoveries <p>1.2 Features of the Renaissance art</p> <ul style="list-style-type: none"> • Perspective (Filippo Brunelleschi) • Oil painting • Use of light and shadow (chiaroscuro) • Sfumato technique • Study of anatomy <p>1.3 Some of the remarkable Renaissance artists and their works to study</p> <ul style="list-style-type: none"> • Leonardo da Vinci <ul style="list-style-type: none"> - Mona Lisa - The Last Supper • Michelangelo <ul style="list-style-type: none"> - Pieta - Fresco of the Sistine Chapel ceiling • Raphael <ul style="list-style-type: none"> - School of Athens 	12

2.	Prehistoric Art	<p>2.1 Introduction to prehistoric time and people:</p> <ul style="list-style-type: none"> • concept of prehistory; BC, AD, BCE, CE, Circa (c.); • art for survival; hunters and cave dwellers; • human's association with nature and natural forces; • discovery of various caves in the twentieth-century <p>2.2 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Cave Art <ul style="list-style-type: none"> - Altamira - Lascaux - Chauvet - Examples of caves from Nepal (Mustang) and India (Bhimbetka) • Sculpture <ul style="list-style-type: none"> - Venus of Willendorf from Austria - The Lion Man from Hohlenstein-Stadel, Germany 	8	Baroque	<p>2.1 A general introduction to the Baroque:</p> <ul style="list-style-type: none"> • Rome as the birthplace of the Baroque art; • conflict between protestants and catholic; • scientific discoveries such as Newton's Law of Gravity; Galilio's telescope; steam engine etc; • advancements in music, literature and arts <p>2.2 Features of the Baroque art</p> <ul style="list-style-type: none"> • Dramatic light • Dynamic compositions • Introduction of genre painting • Grand scale paintings with motion surprise, contrast and emotion <p>2.3 Some of the remarkable Baroque artists and their works to study</p> <ul style="list-style-type: none"> • Bernini <ul style="list-style-type: none"> - David • Artemisia Gentileschi <ul style="list-style-type: none"> - Judith Slaying Holofernes • Rembrandt <ul style="list-style-type: none"> - The Night Watch • Vermeer <ul style="list-style-type: none"> - The Girl with Pearl Earring 	12
3.	Civilization of Mesopotamia	<p>3.1 A general introduction to the civilization of Mesopotamia:</p> <ul style="list-style-type: none"> • the land between two rivers – Tigris and Euphrates; • cradle of human civilization; location vulnerable to 	8	Neo-Classicism	<p>3 A general introduction to Neo-classicism:</p> <ul style="list-style-type: none"> • rediscovery of Pompeii and Herculaneum; • contribution of Johann Winckelmann's writing 	6

		<p>invasions and attacks</p> <p>3.2 Contributions to the world:</p> <ul style="list-style-type: none"> • agriculture and irrigation; urbanization; sailboats; seals; wheels and chariots; • business and law; • mathematics and astronomy; the earliest writing - Cuneiform <p>3.3 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Code of Hammurabi • The Ziggurats 			<p>3.1 Features of the Neo-classicism</p> <ul style="list-style-type: none"> • Politically motivated art • Portrayal of heroism and civic virtues <p>3.2 The remarkable Neo-Classical artist and works to study</p> <ul style="list-style-type: none"> • Jacques-Louis David <ul style="list-style-type: none"> - Death of Marat - Oath of the Horatii 	
4.	Egyptian Civilization	<p>4.1 A general introduction to Egyptian civilization:</p> <ul style="list-style-type: none"> • gift of the river Nile; fertile land; hieroglyphics; • hierarchical society; • celebration of immortality – • life after death; mummification <p>4.2 Contributions to the world</p> <ul style="list-style-type: none"> • celebrated literature; science; mathematics <p>4.3 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • The Great Pyramids of Giza • The Bust of Nefertiti • Mask of King Tutankhamen • Painting: Nebamun Hunting Birds 	12	Romanticism	<p>4.1 A general introduction to the Romanticism:</p> <ul style="list-style-type: none"> • rebel against Neo-Classicism; • freedom of expression <p>4.2 Features of arts of the Romanticism</p> <ul style="list-style-type: none"> • Legends and exotic subjects • Beauty of nature • Strong senses, emotions and feelings • Celebration of individuality • Importance of imagination <p>4.3 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Goya <ul style="list-style-type: none"> - The Third of May • Théodore Géricault <ul style="list-style-type: none"> - The Raft of the Medusa • JMW Turner <ul style="list-style-type: none"> - Rain, Steam and Speed 	8

5.	Indus Valley Civilization	5.1 A general introduction to Indus Valley civilization <ul style="list-style-type: none"> • river Indus; Mohenjo-daro and Harappa; (town planning and water conduits; public baths;) • trade with Mesopotamia 5.2 Some of the remarkable works to study <ul style="list-style-type: none"> • Seals • Dancing Girl • The Great Bath 	6	Realism	5.1 A general introduction to Realism: <ul style="list-style-type: none"> • Industrial Revolution; • the Communist Manifesto 5.2 Features of Realism <ul style="list-style-type: none"> • Depiction reality • Deviation from religious themes 5.3 Some of the remarkable works to study <ul style="list-style-type: none"> • Gustave Courbet - The Artist's Studio • Jean-François Millet - The Gleaners 	6
6.	Chinese Civilization	6.1 A general introduction to Chinese civilization <ul style="list-style-type: none"> • Yellow river region; • Yangtze valley region; • spread of rice cultivation far; • the Silk Route; • great inventions; • Calligraphy 6.2 Contributions to the world: <p>compass; gun powder; paper; printing</p> 6.3 Some of the remarkable works to study <ul style="list-style-type: none"> • The Great Wall • Terracotta Army of Qin Shi Huang 	6	Impressionism	6.1 A general introduction to the Impressionism: <ul style="list-style-type: none"> • reconstruction of Paris as a modern city; • Paris as the new capital of art world; • influence of photography; • rejection of Salon; outdoor paintings • possible due to invention of oil painting tubes; • influences of Japanese wood prints 6.2 Features of the Impressionism <ul style="list-style-type: none"> • Capturing the fleeting effects of light • Small and visible brush strokes • Impression of forms • Unblended colours 6.3 Some of the remarkable impressionists and their works to study <ul style="list-style-type: none"> • Claude Monet - ImpressionSunrise • Edgar Degas - Musician in the Orchestra 	10

7.	Greek Civilization	<p>7.1 A general introduction to Greek civilization:</p> <ul style="list-style-type: none"> • evolution of the Greek civilization; • foundation of Humanism; • the age of free thinking <p>7.2 Contributions to the world: democracy; philosophy and logic; sports; theatre</p> <p>7.3 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Architecture <ul style="list-style-type: none"> - Classical Orders: - Doric, Ionic and Corinthian - Parthenon • Sculpture <ul style="list-style-type: none"> - Discobolus by Myron 	10	Post-Impressionism	<p>7.1 A general introduction to the Post-Impressionism:</p> <ul style="list-style-type: none"> • the birth of modernism and modern art; • a reaction against Impressionism; influences of Japanese wood prints <p>7.2 Features of Post-Impressionism</p> <ul style="list-style-type: none"> • Use of vivid colours • Thick application of paint • Distinctive brush strokes • Real-life subject matter • Emphasis on geometric forms • Distorted forms for expressive effects <p>7.3 Some of the remarkable Post-Impressionists and their works to study</p> <ul style="list-style-type: none"> • Paul Cézanne <ul style="list-style-type: none"> - Mt. Sainte-Victoire • Paul Gauguin <ul style="list-style-type: none"> - Where do we come from? • Vincent van Gogh <ul style="list-style-type: none"> - The Starry Night 	8
8.	Roman Art	<p>8.1 A general introduction Roman civilization:</p> <ul style="list-style-type: none"> • Greek influence; • the Roman empire; extraordinary engineering skills <p>8.2 Contributions to the world:</p> <ul style="list-style-type: none"> • politics; military structure; • innovation of arch; • use of concrete; amphitheatre; aqueducts 	12	The 20th Century Art	<p>8.1 A general overview of the early 20th century:</p> <ul style="list-style-type: none"> • boom of science, trade and industry • World Wars; Sigmund Freud's psycho-analysis; • a period of different art styles and movements <p>8.2 Important artists of the early 20th cent and their works</p> <ul style="list-style-type: none"> • Henri Matisse <ul style="list-style-type: none"> - Red Room (Fauvism) • George Braque <ul style="list-style-type: none"> - Guitar Player (Cubism) 	10

		<p>8.3 Some of the remarkable Roman works to study:</p> <ul style="list-style-type: none"> • Architecture <ul style="list-style-type: none"> - Colosseum • Sculpture <ul style="list-style-type: none"> - Trajan's Column 			<ul style="list-style-type: none"> • Marchel Duchamp <ul style="list-style-type: none"> - The Fountain (Dada) • Salvador Dali's <ul style="list-style-type: none"> - The Persistence of Memory (Surrealism) • Pablo Picasso <ul style="list-style-type: none"> - Guernica <p>8.3 A general overview of the period after 1950:</p> <ul style="list-style-type: none"> • impacts of the World War II; • advent of the Cold War; • technological advancement; • rise of the USA as a new super power; • boom of TV, commercial products and popular cultures; • international trade; • New York - the new art capital of the world <p>8.4 Some of the important artists to know:</p> <ul style="list-style-type: none"> • Jackson Pollock, • Mark Rothko, • Andy Warhol, • Francis Bacon, • Joseph Beuys, • Henry Moore, 	
9.	Indian Art	<p>9.1 General introduction to India:</p> <ul style="list-style-type: none"> • geo-political location; • Indo-Aryan migration; • Vedic culture and religion; • impacts of Alexander of Meceadonia, • the Mughals and British colonization in Indian art <p>9.2 General features of Maurya and Sunga Art</p> <ul style="list-style-type: none"> • Monumental 	20	Malla Period (1200 CE – 1769 CE)	<p>9.1 A general historical background:</p> <ul style="list-style-type: none"> • political conflicts between Baiyise-Chaubise states; • rise of the Mallas in the Kathmandu valley; • cultural exchange with Tibet and India; • expansion of Nepali art in China by Araniko; • the attack by Sultan Shamasuddhin Ilyas Shah, • Sultanate of Bengal in the 	20

		<p>architecture</p> <ul style="list-style-type: none"> • Relief sculptures • Influence of greek and persian art • Stupas, pillars and rock-cut caves <p>9.3 Some of the remarkable works of to study</p> <ul style="list-style-type: none"> • Maurya Art <ul style="list-style-type: none"> - The Lion Capital, Saranath • Sunga Art <ul style="list-style-type: none"> - The toranas of the Great Stupa, Sanchi <p>9.4 General features of Kushan art</p> <ul style="list-style-type: none"> • Emergence of Buddha images • Emergence of three schools <ul style="list-style-type: none"> - Gandhara - Mathura - Amaravati <p>9.5 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Gandhara art <ul style="list-style-type: none"> - Fasting Buddha • Mathura school <ul style="list-style-type: none"> - Maitraya Bodhisattva, Mathura Museum • Amaravati <ul style="list-style-type: none"> - Maar Vijaya <p>9.6 General features of the Gupta art</p> <ul style="list-style-type: none"> • Proportionate figures with less ornamentation • Slender figures • Polished stone • High reliefs • Use of RASA <p>9.7 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Sculpture: <ul style="list-style-type: none"> - Shesasahi Vishnu, Dashavatara 		<p>Kathmandu valley (470 NS/1249 CE);</p> <ul style="list-style-type: none"> • Jayasthiti Malla and social hierarchies; • Yaksha Malla and three Kingdoms; • Contributions of Pratap Malla of Kathmandu, • Siddhinarsingh Malla of Patan; • Bhupatendra Malla of Bhaktapur <p>9.2 Architecture</p> <ul style="list-style-type: none"> • Features <ul style="list-style-type: none"> - Use of terracotta and wood - Artistic windows - Tunālas (struts) - Torana (tympanum) - Tiered roofs - Gajur (pinnacle) • Types <ul style="list-style-type: none"> - Palaces - Temples - Stupa/Chaitya - Vihara and Bahi - Pati and Sattal • Some of the remarkable architectures to study <ul style="list-style-type: none"> - Nyātapola, Bhaktapur - Svayambhū Mahācaitya - Krishna Mandir of Patan <p>9.3 Sculpture</p> <ul style="list-style-type: none"> • Features <ul style="list-style-type: none"> - Influence of Trantrism - Excellence in woodcarving, metal works, stone and terracotta - Woodcarving as an integral part of architecture - Use of soft stones - Disproportionate figures 	
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		<p>Temple</p> <ul style="list-style-type: none"> • Mural painting: <ul style="list-style-type: none"> - Padmapani Avalokitesvara, Ajanta cave <p>-</p> <p>9.8 A general introduction to Mughal art:</p> <ul style="list-style-type: none"> • establishment of the Mughal empire by Babur; • evolution of the Persian school of miniature painting with Hindu influences; • patronage of art and culture by Akbar <p>9.9 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Miniature paintings from Humzanama <ul style="list-style-type: none"> - Taj Mahal, Agra 			<ul style="list-style-type: none"> - Multiple and decorated halos (prabhamandala) - Heavy ornamentations - Decorated costumes <ul style="list-style-type: none"> • Types <ul style="list-style-type: none"> - Relief and round - Repoussé • Some of the remarkable sculptures to study: <ul style="list-style-type: none"> - Narasimha Avatāra of Bhaktapur - Torana of Chusyāvahā, Kathmandu - Golden Gate of Bhaktapur <p>9.4 Painting</p> <ul style="list-style-type: none"> • Features <ul style="list-style-type: none"> - Rajput and Tibetan influences - Based on iconography of Hinduism and Buddhism - Subjects based on myths, jātaka, historical events and avadāna (narratives) - Main deity with subordinate deities and donors, and inscriptions in pata chitra - Symmetrical balance - Domination of lines - Flat surfaces with minimum shading - Use of decorative clouds, patterns, flames, animals, and vegetations - Use of mineral and natural pigments - Paintings on 	
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					<p>paper, walls, cloth, leaves, wood, pottery and mask</p> <ul style="list-style-type: none"> • Type <ul style="list-style-type: none"> - Manuscripts - Paubha - Mural - Rites and ritual paint • Some of the remarkable paintings to study: <ul style="list-style-type: none"> - Viṣṇu Mandala, Los Angeles County Museum - Bhairava at Chandreśvari Mandir, Banepa 	
10.	Nepali Art	<p>10.1A general introduction:</p> <ul style="list-style-type: none"> • geo-political location in relationship with India and Tibet; • historical timeline: Gopals, Mahispal, Kirant, Licchavi, Thakuri, Malla, Shah and Rana, • Modern Nepal <p>10.2 Sources of studying the Nepali history</p> <ul style="list-style-type: none"> • Myths and legends • Literary and Archeological materials: Inscriptions; art and arte facts; manuscripts; monuments; archeological sites; Chinese travel accounts <p>10.3 Socio-Cultural tradition:</p> <ul style="list-style-type: none"> • festivals; • performing arts; • music; • literature; • fine arts 	10	Nepali Art during the Shah period (1769 CE–2008 CE)	<p>10.1 Historical and cultural events of the Shah Period:</p> <ul style="list-style-type: none"> • conflicts amongst the Malla rulers of the Kathmandu valley; • expansion of the Gorkha kingdom by Prithvi Narayan Shah; • Kathmandu as the new capital of Nepal; • Sugauli Treaty; rise of the Ranas; • Jung Bahadur Kunwar as the first Rana Prime Minister; • visits of British envoys Brian Houghton Hodgson and Henri Ambrose • Oldfield; fall of the Rana regime and the establishment of Democracy; • translation of Ramayana into Nepali by Bhanubhakta Acharya; • patronization of theatre, music and arts by the Ranas; • publication of the Gorkhapatra; 	20

		<p>10.4 General categories of Nepali art</p> <ul style="list-style-type: none"> • Arts for religious, ritual and rites • Folk arts: Awadhi; Mithila; Rajbanshi; Tharu; Bhojpuri; Jaiti; Dolpali • Vernacular architectures: mountain; hills; terai regions • Utilitarian arts: pottery; weaving; costumes; jewelry; utensils <p>10.5 Studying Nepali art</p> <ul style="list-style-type: none"> • Religion and philosophy (impacts of Hinduism and Buddhism) • Literature and text <ul style="list-style-type: none"> - Grantha (manuscript) - Vamsāvali (chronicles) - Yātrā vivarana (travel accounts) - Abhilekha (inscription) • Monuments <ul style="list-style-type: none"> - Temple - Stupa - Vihara - Bahi • Numismatics: Coins • Patronage • Materials: stone, terracotta, cloth, metal, wood, clay, leaves, paper <p>10.6 Types of traditional Nepali art:</p> <ul style="list-style-type: none"> • Woodcarving: icons, toranas, tudāls, columns, windows, portals • Metal: deities, statues, utensils, coins, windows, toranas, portals, ornamentation, accessories, inscriptions 			<p>inception of Durbar High School;</p> <ul style="list-style-type: none"> • exposure to the world literature, music, movies and art after the 1950s; • establishment of the Radio Nepal, Tribhuvan University and the Royal Nepal Academy <p>10.2 Important events in the field of Nepali art</p> <ul style="list-style-type: none"> • Appointment of Rajman Singh Chitrakar as an illustrator by Brian Houghton Hodgson • Participation of artist Bhaju Man Chitrakar as a member of Jung Bahadur Rana's entourage to Europe • Fascination of the Ranas to the European culture and lifestyles • Influence of European Neo-classical style in the arts and architecture • Introduction of photography by Samar Sumsher • Patronage of court artists and artisans by the Ranas • Participation of artist Dhirgha Man Chitrakar as a member of Chandra Sumsher's entourage to Europe • An opportunity to study at Government College of Art and Craft in Calcutta given to Chandra 	
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		<ul style="list-style-type: none"> • Lost wax technique: deities, statues, guardians and bells • Repoussé: toranas, portals and masks • Stone carving: deities, spouts, toranas, inscriptions, chaityas and columns • Painting: manuscript, paubha and mural 			<p>Man Singh Maskey and Tej Bahadur Chitrakar by Chandra Sumsher</p> <ul style="list-style-type: none"> • Inception of Nepal Art School (later-Juddha Kala Pathashala and presently Lalitkala Campus) with initiatives of Master Chatur Ratna Udas • Attraction of Nepali youths to study in the neighboring countries: <ul style="list-style-type: none"> - Keshav Duwadi, - Kalidas Shrestha, - Laxman Shrestha - Ramananda Joshi, - Uttam Nepali • Emergence of western modern trends in the Nepali art: Lain Singh Bangdel, Ramananda Joshi, • Establishment of Nepal Association of Fine Arts (NAFA) by Birendra Shah (then Crown Prince in 1965) and commencement of National Art Exhibition <p>10.3 Architecture</p> <ul style="list-style-type: none"> • A general features of Shah/Rana architecture <ul style="list-style-type: none"> - Infusion of shikhara and tiered-temple styles in architecture (e.g. Bambikatesvara temple-tindeva mandir) - Use of vajra as cement in neoclassical style temples and buildings; - Introduction of dome 	
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					<ul style="list-style-type: none"> - Use of arch shapes in buildings - Usage of French blinds in windows - Introduction of Mughal and Neo-classical motifs • Some of the remarkable architectures to study: <ul style="list-style-type: none"> - Nautale Durbar, Hanuman Dhoka - Nuwakot Durbar - Kālamochana Mandir - Ranamuktesvara Mandir; - Singha Durbar <p>10.4 Sculpture</p> <ul style="list-style-type: none"> • General features <ul style="list-style-type: none"> - Infusion of Hindu and Buddhist icons (e. g. jalahari chaitya) - Influence of Neo-Classical styles - Trend of commissioning foreign artists for equestrians, busts and statues • Some of the remarkable works to study: <ul style="list-style-type: none"> - Sveta Bhairava at Hanuman Dhoka (Repoussé technique) - Equestrian Sculpture of Jung Bahadur (British Artist) - Statue of Juddha Sumsher at New Road, Kathmandu (British Artist) <p>10.5 Painting</p> <ul style="list-style-type: none"> • General features <ul style="list-style-type: none"> - Continuation of the Malla tradition - Decline of traditional Nepali painting - Influences of western art through the British residents - Use of new 	
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					<p>mediums like oil colour, watercolour, pastels, etc.</p> <ul style="list-style-type: none"> - Replacement of portrait paintings by photography - Fashion of oil painting over black and white photographs - Arrival of new trends of western art through the home returning Nepali artists with formal education in art • Some of the remarkable works to study: <ul style="list-style-type: none"> - ‘King Girvana Yuddha Vikram Shah’ (c. 1815 CE), Los Angeles County Museum (opaque watercolour and gold on paper) - ‘The Owl’ (c. 1824 CE) by Rajman Singh Chitrakar (watercolour) - ‘Jung Bahadur Rana’ by Bhaju Man Chitrakar - ‘Portrait of Bir Sumsher’ (Oil colour) by Purna Man Chitrakar - ‘Annapurna Temple’ (1945 CE) by Tej Bahadur Chitrakar (Oil colour) - ‘Raja Suddhodhana and His Queens’ (1956 CE) by Chandra Man Singh Maskey (Water colour) 	
11.	Pre-Ancient Art (c.1000 BCE–200 CE) and art of Licchavi Art (c. 200 CE – 879	11.1 Some of the remarkable works of the pre-ancient Nepal to study <ul style="list-style-type: none"> • Virupāksha • Yaksha from Hadigaon 	18	Contemporary Trend in Nepali Art	11.1A brief introduction to contemporary trends in Nepali Art <ul style="list-style-type: none"> • Opportunities for formal higher education in Nepal and abroad 	8

	CE)	<ul style="list-style-type: none"> • Asoka stupa (thur) in Patan • Gajalaxmi of Chyasaal hity, Patan <p>11.2 A brief historical background:</p> <ul style="list-style-type: none"> • rise of the Licchavis; • influence of the Guptas of India; • Manadeva I and his inscription at Changunarāyana • inscription of Pashupatinath (CE 459); • Amsuvarma; Trade with India and Tibet <p>11.3 General features of Licchavi art</p> <ul style="list-style-type: none"> • Stone sculptures <ul style="list-style-type: none"> - Based on Buddhism, Shaivite and Vaishnava - Proportionated figures with less ornamentations - Slender figures with transparent costumes - Simplicity <p>11.4 Some of the remarkable works to study</p> <ul style="list-style-type: none"> • Sculpture <ul style="list-style-type: none"> - Viṣṇu Vikrānta, National Musuem - Nativity Scene of Buddha, National Museum, Chhauani - Uma Maheśvara of Kumbheśvara, Patan • Architecture <ul style="list-style-type: none"> - Changunarāyana Mandir - Pashupatinath Mandir - Kasthamandapa 			<ul style="list-style-type: none"> • Exposure to global art trends and styles • Exchange programs for the artists and international visits • Participation in national and international exhibitions • Establishment of private art galleries and art organizations • Publications in arts 	
	Total		120			120

5. Learning Facilitation Process

5.1 Principles of History of Art

A study of aesthetics and visual expression:

Art history is the aesthetic study of objects and visual expressions in historical and stylistic context. Art history examines broader aspects of visual culture, including the various visual and conceptual outcomes related to an ever-evolving definition of art. Art history is the study of things made by different cultures around the world and throughout history that show meaning, importance, or usefulness mostly through visual representations.

Seeking answers:

Art history seeks to answer the question, "How did the artist come to create the work? Who were their patrons, who were their teachers, who were their audience, and who were their students? What historical forces shaped the artist's oeuvre, and how did he/she and the creations, in turn, affect the course of artistic, political, and social events?"

Analysis of form and iconography:

Art history also often examines work through the analysis of form, that is, the creator's use of line, shape, color, texture, and composition. It means this approach would examine how the artist uses a two-dimensional picture plane or the three dimensions of sculptural or architectural space to create their art. An iconographical analysis is one that focuses on design elements of an object. Through a close reading of such elements, it is possible to trace their lineage and then draw conclusions regarding the origins and the trajectory of these motifs. Only then is it possible to make observations on the social, cultural, economic, and aesthetic values of those responsible for producing the object.

Role of the teacher:

The role of an art history teacher remains important, who would provide a supportive environment for the students during the teaching-learning process. Openness, acceptance, flexibility, appreciation, encouragement, and constructive feedback are always desirable in the teaching-learning process. These are to create a conducive and creative environment that provides students with resources vital to their progress.

If a student is having trouble learning and enjoying the class, or if they aren't making much progress overall, they should talk to a counselor. To achieve the desired results, the teacher should be able to lead students to a fair understanding of the socioeconomic and political context in which a piece of art was created. In its absence, the information is likely to remain incomplete and incomprehensible.

Moreover, while teaching art history, it is highly desirable that the teacher not confine herself to the written texts only. In addition, the teaching-learning activities should be well supported by needed audio-visual tools like related images, maps, and other related references.

5.2 LearningActivities

The following activities are suggested to achieve the competencies and learning outcomes of the curriculum:

- Read, Discuss, Write and Say/Share (RDWS)
- Writing projects
- Discussion sessions
- Teacher-guided self-study
- Museums, art galleries, artists' studios visits
- Online museum visits
- Referring to audio/visual resources
- Keeping a journal and scrapbook
- Artworks review
- Research and documentation of local artisans, artists and artforms

5.3 Instructional Materials for Learning Facilitation

Each student must have a textbook. Each teacher should have a teacher's guide and a set of teacher support materials, including digital and electronic materials as far as practicable. To make learning easy, effective and interesting, a variety of materials should be used including the following:

- Pictures/images
- Audio-visual materials
- Multi-media
- Online resources

6. Student Evaluation

Evaluation is an integral part of learning process. Both formative (internal) and summative types of evaluation are emphasized. Formative evaluation will be conducted so as to provide regular feedback for students, teachers and parents/guardians about how student learning is. Practical work activities, classwork assignments, oral question-answer, etc, are some ways of formative evaluation. There will be separate evaluation of theoretical and practical learning. Summative evaluation embraces theoretical examination, practical examination and evaluation of practical work or innovative work.

(a) Internal Evaluation

Out of 100 full marks, internal evaluation (formative evaluation) covers 25 marks. Internal evaluation consists of participation, practical activities and trimester test. Practical work should be based on list of activities mentioned in this curriculum. The following techniques/tools/activities can be used as tools for formative assessment:

- Observation of students' comprehension level
- Writing

- Interviews
- Home assignments
- Portfolio
- Tests (class, weekly, monthly, trimester)
- Project works
- Self-initiation in learning
- Class works
- Peer discussions

While evaluating students using the above-mentioned methods and tools, their level of accomplishment should also be appropriately documented in their portfolios.

Mark distribution of internal assessment will be as follows:

S.N.	Criteria of assessment	Description of criteria	Weightage
1.	Participation	Regularity, participation in class work, project work, group work	3
2.	Practical works	Conduction of practical work and presentation	6
		Documentation of practical works	2
3.	Project works	Conduction of project work and report preparation (Title, Objective, Methodology, Results and Conclusion)	6
		Presentation of report	2
4.	Trimester test	Trimester test should be conducted on the basis of grid	6
Total			25

Note:

(i) Practical examination will be conducted in the presence of internal and external supervisors. Evaluation of practical activities will focus both the product of work and skills competencies of student in using materials.

(b) External Evaluation

Out of 100 marks theoretical evaluation covers 75 marks. The tool for external evaluation of theoretical learning will be a written examination. Questions for the external examination will be based on the specification grid developed by Curriculum Development Centre. Examination question paper will be developed using various levels of revised Bloom's taxonomy including remembering level, understanding level, application level and higher ability (analyzing, evaluating, creating).

Final Evaluation Specification Chart/Grid, 2079

Subject: History of Art

Grade 11 Full Marks: 75

Time: 3 Hour

S. N.	Area/Unit	W H	Mar ks	Remembe ring			Understan ding			Application			Higher abilities			No.of questions			Total marks		
				VS Q	S Q	L Q	VS Q	S Q	LQ	VS Q	SQ	LQ	VS Q	S Q	LQ	VS Q	SQ	LQ	VSQ	SQ	LQ
1	World Art History	10	6	1	1			1			1					1	3	-	1	15	-
2	Prehistoric Art	8	5																		
3	Civilization of Mesopotamia	8	5																		
4	Egyptial Civilization	12	8	1			2		1				1			3	1	1	3	5	8
5	Indus Valley Civilization	6	4																		
6	Chinese Civilization	6	4																		
7	Greek Civilization	10	6	1							1		1			1	1	1	1	5	8
8	Roman Civilization	12	8																		
9	Indian Art	20	12	1			1	1					1			2	2	-	2	10	-
10	Nepali Art	10	6	2			2				1			1		4	1	1	4	5	8
11	Pre-Ancient Nepali Art	18	11																		
Total		120	75	6	1	-	5	3	1		1	1	-	3	1	11	8	3	11	40	24

SN	Types of questions	Number of questions	Marks per question	Full Marks
1	Very Short Questions (VSQ)	11	1	11
2	Short Questions (SQ)	8	5	40
3	Long Questions (LQ)	3	8	24
Total		22		75

Remarks:

- Item format in composite should be met as per the specification grid.
- Weightage in the combined cell should be met, but ± 2 marks variation will be allowed within the combined cells. But cannot be nil.
- In total cognitive distribution should met. ± 2 marks variation will be allowed within the cognitive levels.
- SQ and LQ can be structured (have two or more sub-items). SQ and LQ can be distributed to two or more cognitive behaviours.
- The distribution of questions based on cognitive domain will be nearly 15% knowledge/remembling, 30% understanding, 25% applying and 30% higher ability level. Higher ability covers analyzing, evaluating and creating levels.

Grade 12 Final Evaluation Specification Chart/Grid, 2079

Subject: History of Art

Grade 11 Full Marks: 75

Time: 3 Hour

S.N.	Area/Unit	WH	Marks	Remembering			Understanding			Application			Higher ability	
				VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ
1	Renaissance	12	8	1	1		1		1					1
2	Baroque	12	8											
3	Neo Classicism	6	4											

4	Romanticism	8	5	1			1	1				1		
5	Realism	6	4											
6	Impressicism	10	6											
7	Post Impressionism	8	5	1							1			1
8	The 20 th Century Art	10	6											
9	Malla Period	20	12	1			1	1		1				1
10	Nepali Art-Shah Period	20	12	2			2				1			
11	Contemporary Trends of Nepali Art	8	5											
Total		120	75	6	1	-	5	2	1	1	2	1	-	3

SN	Types of questions	Number of questions	Marks per question	Full Marks
1	Very Short Questions (VSQ)	11	1	11
2	Short Questions (SQ)	8	5	40
3	Long Questions (LQ)	3	8	24
Total		22		75

Remarks:

- Item format in composite should be met as per the specification grid.
- Weightage in the combined cell should be met, but ± 2 marks variation will be allowed within the combined cells. But cannot be nil.
- In total cognitive distribution should met. ± 2 marks variation will be allowed within the cognitive levels.
- SQ and LQ can be structured (have two or more sub-items). SQ and LQ can be distributed to two or more cognitive behaviours.
- The distribution of questions based on cognitive domain will be nearly 15% knowledge/remembering, 30% understanding, 25% applying and 30 % higher ability level. Higher ability covers analyzing, evaluating and creating levels.