



LUMBINI BUDDHIST UNIVERSITY

Course Outlines for

Bachelor in Traditional Buddhist Art (BTBA)

Lumbini, Nepal

Background

Buddhist art reflects the teachings of Buddha and this aesthetic tradition also manifests in the cultural and social aspect of everyday life. Since the time of Buddha, in Indian subcontinent, aesthetic way of expressing different emotions are personified in different art be in metal sculptures, stone carving, wood carving, terracotta, architecture or painting of different kinds. The Buddhist art later became predominant aspects of everyday life of all nations that followed Buddhism. In Nepal, Buddhist art became a strong component of everyday life for Buddhists in general and in particular among the Vajrayana practitioners of Nepal Mandala.

Traditional Buddhist art of Nepal indicates the techniques adopted by Newah of Kathmandu Valley to furnish different objects of art in relation to Buddhist practice. After the emergence of Mahayana and Vajrayana, Buddhist art became even more vibrant and elaborate. In Newah society, this traditional art became so popular that the artists of this valley were in great demand in neighboring regions of Sikkim, Bhutan, Ladakh, Mustang, Tibet, China and central Asia. In this course, students are taught the basics of these traditional art techniques and eventually, they are given a guided practical course of making these traditional Buddhist art. Utmost priority is given to make them attentive to the theoretical and philosophic aspect of Basic Buddhist principles. A special attention is also given to the Buddhist art history and the development of Buddhist art from the time of Buddha to present situation so they can evaluate the different evolution and changes according to change of different dynasties and rulers. This course will also give them idea in the prospect of entrepreneurship in the changing situation of world economy. The aspect of entrepreneurship is also focused on this course to make the student familiar with the business aspects of Buddhist art.

As per rule of LBU, we also incorporate compulsory subjects.

Title: Bachelor in Traditional Buddhist Art (BTBA)

Objective

1. This course will give students Buddhist art historical information so that they implicate their practical skills in replicating these arts for the reconstruction, renovation, preservation and remake the heritage which need repair.
2. This course will give them a sound background in traditional Buddhist art, their practical implication so they will be able to produce a fine Buddhist art themselves.
3. This course will give students a basic knowledge of Buddhism and its philosophy including traditional process of making sacred images so as to enable them to present and make genuine Buddhist art.

4. This course will give them idea in entrepreneurship so they can promote their art works in the international and national market.
5. The aim of this course is to make students able artists with entrepreneur skills.

Course

The BTBA program offers 120 credits in accordance to the qualification framework for Bachelor. Each semester carries 15 credits. As the main objective of this course is to create a good artist and it contains ample practical art classes. These practical classes include 60 credits which is more than half of whole course. The remaining course consists of Basic Buddhist Philosophy and History. This course contains Buddhist art history, Buddhist iconometry and iconography. The course contains basic Nepali and English including the topics in entrepreneurship.

Admission Criteria

Students with Plus 2 or equivalent degree from recognized educational institutes are eligible for this academic session.

Practical learning of Buddhist art with Knowledge of Buddhism

The course objectives will be to formulate the learning practical knowledge of traditional Buddhist art of Nepal Mandala. 60 percent of the course consists of practical work that make students involved in practical aspects of making Buddhist art.

Evaluation Scheme

This course is basically focuses on the practical aspect of the Buddhist art, so there is evaluation of the work under the supervision of the respective teacher throughout the semester. There is 50-50 percentage of internal assessment as well as the external examination which include both theoretical as well as practical examination.

In-semester assessment: 50%

End-semester examination: 50%

Theory

In-semester assessment:

S.N.	Topic	Mark	Remark
1.	Attendance	5	
2.	Pre Test	10	
3.	Mid-term Exam	15	
4.	Term Paper/Oral Presentation	10	
5.	Seminar paper/Assessment	10	

External Examination

Group A: Critical evaluation/Long Comprehensive Question 2 out of 3, which carry 10 marks each= 20 Marks

Group B: Short condensed Answers, 6 out of 9 which carry 4 marks each= 24 Marks

Group C: Multiple Objective Questions, 6 questions carry 1 mark each= 6 Marks

Practical

Internal Exam

The evaluation of the students work should be done stage by stage every month under the supervision of the respective teacher throughout the semester on the basis of their practical performance in class. The evaluation shall be done under the following topics.

S.N.	Topic	Mark	Remark
1.	Critical Analysis	10	
2.	Assignment	20	
3.	Presentation	10	
4.	Attendance	5	
5.	Activities	5	

Note: Every Internal examination has its specific evaluation criteria.

External exam

This practical based course will have both the external and internal exams of 50 / 50 marks. In the external exam, the students have to describe about the process of their drawing verbally to the external examiner equivalent to 10 marks and they also have to attend the practical exam as scheduled by the college equivalent to 40 marks.

Note: Every External examination has its own specific Grid and evaluation criteria. The methodology of each examination is different in different semesters and courses.

Brief Outline of the course

Semester	Course Code	Course	Theory/Practical
1 st Semester	BTBA313	Early Buddhist History	Theory
	BTBA314	Introduction of Basic Traditional art, its fundamental and rules	Practical
	BTBA315	Fundamentals of art and its rules	Practical
	BTBA312	Nepali (Compulsory)	Theory
	BTBA311	English (Compulsory)	Theory
2 nd Semester	BTBA322	Buddhist Principles and Concepts	Theory
	BTBA323	Implication of Traditional Art Designs and Patterns	Practical
	BTBA324A	Basic Preparation for Sculpture on clay (Sculpture) Or	Practical
	BTBA324B	Various elements, mythical creatures, ritual objects Part I (Paubha)	
	BTBA325A	Leaf design, Ritual objects and facial parts of human on clay (Sculpture) Or	Practical
	BTBA325B	Various elements, mythical creatures, ritual objects Part II (Paubha)	
	BTBA321	English (Compulsory)	Theory
3 rd Semester	BTBA331	History of Buddhist Art	Theory
	BTBA332	Traditional Ornaments	Practical
	BTBA333	History of Ancient Art	Theory
	BTBA334A	Traditional Ornaments on wax (Sculpture)	Practical

		Or	
	BTBA334B	Study of post seventeenth century Paubha Painting style Part I (Paubha)	
	BTBA335	Detailed sketch of Facial Parts of human	Practical
4 th Semester	BTBA341	Development of Buddhist Art	Theory
	BTBA342	Mandala (Part I)	Practical
	BTBA343	Portrait Sketch	Practical
	BTBA344	Basic knowledge of Buddhist Iconography	Theory
	BTBA345A	Clay or wax modeling of various elements of Mandala (Sculpture)	Practical
	BTBA345B	Or Study of post seventeenth century Paubha painting style Part II (Painting)	
5 th Semester	BTBA351	Buddhist Art and Architecture in Licchavi period of Nepal Mandala	Theory
	BTBA352	Mandala (Part II)	Practical
	BTBA353A	Wax modeling of hand gestures and ashana of the deity	Practical
	BTBA353B	Or Study of Pre-seventeenth century styled Paubha Painting Part I (Paubha)	
	BTBA354	Drawing of Buddhist Deities' Faces	Practical
	BTBA355	Entrepreneurship Fundamentals	Theory
6 th Semester	BTBA361	Buddhist Art in Malla Period	Theory
	BTBA362	Drawing the full body of peaceful Buddhist Deities	Practical

	BTBA363A	Clay or wax modeling of bust of human and peaceful Buddhist deity (Sculpture) Or	Practical
	BTBA363B	Study of pre-seventeenth century styled Paubha painting Part II (Paubha)	
	BTBA364A	Clay or wax modeling of head of wrathful Buddhist deity (Sculpture)	Practical
	BTBA364B	Or Individual innovation of the basis of post seventeenth century styled Paubha Part I (Painting)	
	BTBA365	Entrepreneurial Ecosystem	Theory
7 th Semester	BTBA371	Sadhana Bidhi for making Sacred Images	Theory
	BTBA372	Drawing the full body of peaceful and wrathful Buddhist Deities Part II	Practical
	BTBA373A	Full body of peaceful Buddhist Deity (Sculpture)	Practical
	BTBA373B	Or Individual innovation on the basis of post-seventeenth century styled Paubha Part II (Painting)	
	BTBA374	Iconography of Buddhist Deities (II)	Theory
	BTBA375	Entrepreneurship – The Practical Approach	Theory
8 th Semester	BTBA381	Internship with Senior Artist	Practical
	BTBA382	Iconometry of Buddhist Deities (III)	Practical

	BTBA383A	Full body of a wrathful Buddhist Deity (Sculpture) Or	Practical
	BTBA383B	Individual innovation on the basis of pre-seventeenth century styled Paubha Part I (Painting)	
	BTBA384	Individual innovation on wax Or Individual innovation on the basis of pre-seventeenth century styled Paubha (Painting)	Practical
	BTBA385	Business Plan for Entrepreneurs	Theory