

**CURRICULUM OF SENIOR SECONDARY COURSE
IN PAINTING
(332)**

RATIONALE

Painting is a form of art. It is a powerful way of self-expression providing a sense of fulfillment and achievement. This course is aimed at providing with necessary inputs of practical work and skill to the learner's familiarity of the theory of art through ages. This will further help in aesthetic development, ability to appreciate and discover beauty of life and integrate it into one's own personality. Thus, art will make us more sensitive to our Cultural Heritage, environment and develop a creative attitude in day-to-day activities.

COURSE OBJECTIVES

The objectives of this course are to:

- develop knowledge and understanding of visual art;
- develop skill, ability and aesthetic attitude;
- acquaint about the development of art and various styles of art expression and their salient features;
- develop understanding about the visual aspects of composition, division of space, rhythm, texture, tonal gradation and expressive value of line in a learner;
- to work with harmony and contrast of colour, having various drawing and painting materials such as pencils, pastels, water and oil colour, ink etc.

COURSE STRUCTURE

This course in painting for the senior secondary level has been divided into three compulsory modules namely :

- History and Appreciation of Indian art.
- History and Appreciation of Indian painting and Sculptures
- Folk Paintings

It also includes one practical paper having three parts.

- Object Drawing
- Painting and Composition
- Folk Art as Motif

Minimum study hours and marks allotted to each module and in Practical are as follows :-

Unit wise Distribution of Core Module lessons	Number of time (in hrs)	Min. study	Marks	
			to each unit	to each module
Theory :				
Module – 1 : History and Appreciation of Indian Art				12
Lesson 1.1 Art of Indus Valley Civilization	1	5	2	
Lesson 1.2 Art of Mauryan to Gupta Period	1	5	2	
Lesson 1.3 Ajanta Caves: Mural Paintings	1	4	2	
Lesson 1.4 Temple Art and Sculpture	1	6	2	
Lesson 1.5 Indian Bronzes	1	4	2	
Lesson 1.6 Indo – Islamic Architecture	1	6	2	
Module- 2 : History and Appreciation of Indian paintings and sculptures				12
Lesson 2.1 Mughal School	1	4	2	
Lesson 2.2 Rajasthan School	1	5	2	
Lesson 2.3 Pahari School	1	4	1	
Lesson 2.4 Deccan School	1	3	1	
Lesson 2.5 Company School	1	3	1	
Lesson 2.6 Pioneers of Contemporary Art Movements in India	1	5	2	
Lesson 2.7 Contemporary Arts of India	1	6	3	
Module – 3 : Folk Painting				
Lesson 3.1 Folk Painting	1	10	10	6
Sub-Total	14	70		30
Practical :				55
• Object Drawing	2	65	20	
• Painting and Composition	3	65	20	
• Folk Art as Motif	1	20	15	
Portfolio Submission (Home Assignment)	—	20	—	15
Grand Total	—	240	100	

COURSE DESCRIPTION

Module - 1 : History and Appreciation of Indian art. (From 2500 B.C. to 16th Century A.D.)

Approach :

The art objects, belonged to Indus Valley Civilization, are the only available earliest evidence of great tradition of India. The nature form of these art works help us to imagine that tradition of Indian art must have begun long before 2500 B.C. Changing condition of politics and religions kept on motivating Indian art through the ages from 4th C. B.C. to 16th C. A.D., leaving a missing link for approximately 1000 yrs from post Indus Valley civilization to Mauryan period. Indian Art under the patronage of Hindu, Muslim, Buddhist and Jain rulers, flourished till 16th C. A.D. to face a new era of art movement after the Mughals became the rulers of India.

Unit 1.1 Art of Indus Valley Civilization (Harappan and Mohen-jo-daro 2500 B.C. to 1750 B.C.).

Brief introduction and appreciation supported with drawing, maps, and pictures of the following art objects:

<u>Objects</u>	<u>Collection</u>
• Mother Goddess	National Museum, Delhi
• Seal with Bull Design	National Museum, Delhi
• Painted Pottery	National Museum, Delhi
• Jewellery (necklace)	National Museum, Delhi

Supportive video programme(s)

- Mother Goddess
- Seal with Bull Design
- Painted Pottery
- Jewellery (necklace)

Unit 1.2: Art of Mauryan to Gupta Period (4th Century B.C. to 6th Century A.D.)

Brief introduction and appreciation supported with drawing and pictures of of the following art objects:

<u>Objects</u>	<u>Collection</u>
• Lion Capital	Sarnath Museum
• Chauri Bearer (Yakshi)	Patna Museum
• Stupa I at Sanchi	Sanchi, Madhya Pradesh
• Lord Mahavira - Jain Tirthankara	National Museum, U.P.
• Seated Buddha*(Gandhara Style)	Sarnath Museum, Madhya Pradesh
• Seated Buddha	Government Museum, Mathura

Supportive video programme(s)

- Lion Capital
- Chauri Bearer (Yakshi)
- Stupa I at Sanchi
- Lord Mahavira – Jain Tirthankara
- Seated Buddha (Gandhara Style)
- Seated Buddha

Unit 1.3: Ajanta Caves: Mural Paintings

(From 2nd Century A.D to 7th Century A.D.)

Brief introduction and appreciation supported with drawing and pictures of the following Mural Paintings:

Paintings	Place
• Padmapani Bodhistva	Ajanta, Maharashtra
• Mara-Vijay	Ajanta, Maharashtra

Supportive video programme(s)

- Padmapani Bodhistva
- Mara-Vijay

Unit 1.4 : Temple Art and Sculpture

(From 4th Century A.D to 12th Century A.D.)

Brief introduction and appreciation supported with drawing and pictures of the following:

Pictures	Place
• Mahishasurmardini	Kailash Temple, Ellora
• Trimurti	Elephanta, Maharashtra
• Kendariya Mahadeo Temple	Khajuraho, Madhya Pradesh

Supportive video programme(s)

- Mahishasurmardini
- Trimurti
- Kendariya Mahadeo Temple

Unit 1.5: Indian Bronzes

(From earliest times to contemporary)

Brief introduction and appreciation supported with drawing, and pictures of the following:

Pictures	Place/Sculptor/Collection
• Nataraja, (Cosmic dance of lord Shiva	Tamilnadu
• Dokra Casting (Tribal Bronze casting)	Baster M.P.
• Triumph of Labour Collection	Sculptor – D.P. Roy Chowdhury, – National Gallery of Modern Art, Jaipur House, New Delhi

Supportive video programme(s)

- Nataraja, (Cosmic dance of lord Shiva)
- Dokra Casting (Tribal Bronze casting)
- Triumph of Labour

Unit 1.6 : Indo – Islamic Architecture

(From 12th Century A.D. to 17th Century)

Brief introduction and appreciation supported with drawing, and pictures of the following heritages/monuments.

Pictures	Place
• Qutab Minar	Delhi
• Taj Mahal	Agra
• Gol Gumbaz	Bijapur

Supportive video programme(s)

- Qutab Minar
- Taj Mahal
- Gol Gumbaz

Module – 2 : History and Appreciation of Indian paintings and Sculptures

(From 16th Century A.D. Pioneers to Contemporary Art Movements)

Approach :

The 16th century saw a profound change in the stylistic development of Indian art. Art of miniature painting became very popular in Rajputana and in the court of the Mughals. It also influenced the South Indian painters.

The muslim rulers were great admirers of architecture. They enriched Indian art with superb structures, including one of the wonders of the world, Taj Mahal.

Under the British rule, the character of Indian art underwent a thorough change. Beside the painters like self-taught artist Raja Ravi Verma, many Indian artists followed the realistic style of European art. On the other hand, Abanindranath Tagore and his Bengal school tried to bring back classical Indian style with contemporary themes and Jamini Roy modernised the folk style of India. Amrita Shergil, with her Parsian art education, was the most influential painter in contemporary art scene, while Rabindranath Tagore visualised the most modern aesthetics in his painting. These pioneers inspired the next generation of Indian artists to discover their identity in the field of international art.

Unit 2.1: Mughal School

(From Akbar to Bahadur Shah II)

Brief introduction and appreciation of the following Miniature Paintings:

Paintings	Artist	Collection
• Bird catching at Baran	Bhag	National Museum, Delhi
• Jahangir holding the picture of Madona	Abul Hasan	National Museum, Delhi

• Falcon on a bird rest	Ustad Mansur	National Museum, Delhi
• Saint Kabir and Raidas	Faquir-Ullah-Khan	National Museum, Delhi
• The Marriage procession of Dara Shikoh	Haji Madani	National Museum, Delhi

Supportive video programme(s)

- Bird catching at Baran
- Jahangir holding the picture of Madona
- Falcon on a bird rest
- Saint Kabir and Raidas
- The Marriage procession of Dara Shikoh

Unit 2.2 Rajasthan School

Brief introduction and appreciation of the following Miniature Paintings:

Paintings	Artist	Collection
• Maru Ragini	Sahibdin	National Museum, Delhi
• Radha and Krishna offering betel-leaves to each other	Nihal Chand	National Museum, Delhi
• Meeting of Bharata and Rama at Chitrakut (Bharat Milap)	Guman	National Museum, Delhi
• Bani Thani (Krishan Garh style)	Nihal Chand	National Museum, Delhi

Supportive video programme(s)

- Maru Ragini
- Radha and Krishna offering betel- leaves to each other
- Meeting of Bharata and Rama at Chitrakut (Bharat Milap)
- Bani Thani (Krishan Garh style)

Unit 2.3: Pahari School (From Himalayan Hill States)

Brief introduction and appreciation of the following Miniature Paintings:

Paintings	Artist	Collection
• Krishna Waiting for Radha	Manku	National Museum, Delhi
• King of Chamba Jit Singh and King of Kangra Sansar Chand	Nihal Chand	National Museum, Delhi

Supportive video programme(s)

- Krishna Wating for Radha
- King of Chamba Jit Singh and King of Kangra Sansar Chand

Unit 2.4: Deccan School (South India)

Brief introduction and appreciation of the following Paintings:

Paintings	Artist	Collection
• Nizamuddin Awaliya and Amir Khusrau	Unknown	National Museum, Delhi
• Tanjore Painting	Unknown	National Museum, Delhi

Supportive video programme(s)

- Nizamuddin Awaliya and Amir Khusrau
- Tanjore Painting

Unit 2.5: Company School

Brief introduction and appreciation of the following Paintings:

Paintings	Artist	Collection
• A group of Kashmiri Artisans	Unknown	National Museum, Delhi
• The Bird	Unknown	National Museum, Delhi

Supportive video programme(s)

- A group of Kashmiri Artisans
- The Bird

Unit 2.6: Pioneers of Contemporary Art Movements in India

Brief introduction and appreciation of Paintings in the modern era :

Paintings	Artist	Collection
• Ravana and Jatayu	Raja Ravi Varma	National Museum, New Delhi
Bengal School		
• Radhika	Abanindra Nath Tagore	National Gallery of Modern Art, New Delhi
• Sri Chaitanaya under Garud Stambha	Nand Lal Bose	National Gallery of Modern Art, New Delhi
• Crucifixion	Jamini Roy	National Gallery of Modern Art, New Delhi

Supportive video programme(s)

- Ravana and Jatayu
- Radhika
- Sri Chaitanaya under Garud Stambha
- Crucifixion

Unit 2.7: Contemporary Arts of India

Brief introduction and appreciation of Paintings in modern era:

Paintings	Name of the Artist	Collection
• Woman Face	Rabindranath Tagore	National Gallery of Modern Art, New Delhi
• Adornment of Bride	Amrita Sherghil	National Gallery of Modern Art, New Delhi
• Sacred Family (Sculpture)	Ram Kinker Baij	National Gallery of Modern Art, New Delhi
• Mother Teresa	M.F. Hussain	National Gallery of Modern Art, New Delhi
• Thorn Prick	N.S. Bendre	National Gallery of Modern Art, New Delhi

Supportive video programme(s)

- Women Face
- Adornment of Bride
- Santhal Family (Sculpture)
- Mother Teresa
- Thorn Prick

Module - 3 : Folk Paintings

Approach:

Folk art is considered an essential form of expression in the rural society with typical characteristic of its own. India has an enormous range of folk art which varies in style from district to district.

Rural artists are carrying on the traditional technique and style generation after generation with very little modification. These are mainly decorative, ritualistic and utilitarian in nature. These include earthen ware, floor painting, wall painting, stitching on cloth etc. Some of the Indian folk arts are highly appreciated world over.

Unit 3.1: Folk Paintings

Brief introduction and appreciation of folk paintings:

- Kalighat Paintings from Bengal
Bishwanath Chatterjee, Artist - Kolkata, Bengal
- Kalam-Kari from Andhra Pradesh (Painting on Cloth)
Artist - V. Subrahmanyam
- Worli Paintings from Maharashtra
Harvard Datar, Artist - Worli, Mumbai, India
- Phad Paintings from Rajasthan
Phadi Karpal, Artist - Phad, Rajasthan
- Madhubani Paintings from Bihar
Wall paintings, floor paintings, as well as traditional folk paintings by various Artists
Bihar, Madhubani Region.

Supportive video programme(s)

- Kalighat Paintings from Bengal
- Kalam-Kari from Andhra Pradesh
- Worli Paintings from Maharashtra
- Phad Paintings from Rajasthan
- Madhubani Paintings from Bihar