

# CURRICULUM FOR SECONDARY COURSE PAINTING (225)

## RATIONALE

Painting is nothing but skills to express oneself through colour and proportion and it also helps cultivate aesthetic sense. It further aims to develop the visual sense of the learner and to help him/her appreciate expressive value of line, texture, space, rhythm etc.

## COURSE OBJECTIVES

The objectives of this course are:

- to develop the visual ideas;
- to develop skill, ability and aesthetic attitude of the learner;
- to develop the sense of space division, rhythm, texture and expressive value of line;
- to work with various materials such as pencils, pastels, water and oil colour, ink etc.

## COURSE STRUCTURE

This course in painting for the secondary level has been divided into two parts :-

### 1. Theory (30 Marks) :- **Module –1**

Introduction of Indian Art (Lesson 1 to 4)

### **Module – 2**

Introduction of Western Art (Lesson 5 to 7)

### **Module – 3**

Introduction of Contemporary Indian Art (Lesson 8 to 9)

### 2. **Practical :-** **(70 Marks)**

- (i) Object and Nature study
- (ii) Human and animal figure study
- (iii) Composition

Unit wise Distribution of Core Module lessons	Min. Study time (in hours)	Marks	
		to each unit	to each module
<b>Theory :</b>			
<b>Module - 1 : Introduction of Indian Art</b>			
Lesson –1 History and appreciation of Indian art from 3000 B.C - 600 A.D	7	3	
Lesson – 2 History and appreciation of art from 7 <sup>th</sup> Century A.D - 12 Century A.D	7	3	
Lesson – 3 History and appreciation of art from 13 Century A.D - 18 Century A.D	6	3	
Lesson – 4 Introduction to Indian Folk Art.	7	3	12
<b>Module - 2 : Introduction of Western Art</b>			
Lesson – 5 Renaissance	8	3	
Lesson – 6 Impressionism and Post Impressionism	12	6	
Lesson – 7 Cubism Sur-realism and Abstract Art	10	4	13
<b>Module - 3 : Contemporary Indian Art</b>			
Lesson – 8 pioneers of contemporary Indian Art	7	3	
Lesson – 9 Contemporary Indian Art	6	2	5
<b>Sub-Total</b>	<b>70</b>	<b>30</b>	<b>30</b>
<b>Practical :</b>			
Lesson – 1 Object and Nature study	55	20	
Lesson – 2 Human and Animal Figure	55	20	
Lesson – 3 Composition	60	20	60
<b>Total</b>	<b>170</b>	<b>60</b>	
<b>Portfolio Submission (Home Assignment)</b>	<b>10</b>		10
<b>Grand Total</b>	<b>240</b>	<b>100</b>	

## **COURSE DESCRIPTION**

### **Module – 1 Introduction of Indian Art**

**11 Marks**

#### **Approach :**

The tradition of history of Indian folk & fine arts goes back probably to 5000 B.C. The Indus Valley Civilization, the first protohistoric example of Indian art provides us with numerous artefacts & artworks of this period. But unfortunately there is a missing link of almost 1000 years, after which the first historic period starts with the Mauryan art form. Through all the periods the Fine Arts & Folk Arts traditions moved hand in hand with complete synthesis. Ancient Indian art was basically religious in nature, influenced by Hinduism, Buddhism & Jainism. Buddhist art, which flourished under the Mauryans (starting from Ashoka's time) and developed through the following periods to reach its peak under the Guptas. While the Northern Indian art shows distinct characteristic features. The Southern part of India also excelled in artistic traditions, specially under the Pallavas, Cholas, Chalukyans and Hoysalas.. While profound influence of Saivism & Vaisnavism gave different dimensions to the Dravidian art & architecture, in the Central Indian in Vesara style we find an interesting blend of South Indian (Dravida) & North Indian (Nagara) style. Beside this, India developed a rich tradition of miniature paintings under the Mughals, Rajput Kings & in the foot hills of Punjab, Garhwal & Jammu under the local rulers.

#### **Lesson –1 History and appreciation of Indian art (from 3000 B.C - 600 A.D)**

##### **Topic**

- Dancing Girl
- Rampurva Bull Capital
- Black Princes

#### **Lesson – 2 History and appreciation of Indian art (from 7<sup>th</sup> Century A.D - 12 Century A.D)**

##### **Topic**

- Arjunas Penance or Gangavataaraan
- Krishna supporting mount goverdhan
- Sur Sundari from sun temple of Konark

#### **Lesson – 3 History and appreciation of art (from 13 Century A.D - 18 Century A.D)**

##### **Topic**

- Guler Minature
- Jain Miniature
- Raslila, Terracotta

#### Lesson – 4 Introduction to Indian Folk Arts

- Kantha from eastern region
- Phulkari from Northern region
- Kolam from Southern region

#### Module – 2 Introduction of Western Art

12 Marks

#### Approach :

To understand contemporary Indian Art it is very relevant to follow the different art movements of Western world from 16<sup>th</sup> Century to 20<sup>th</sup> Century. Renaissance in West brought an immense change in the outlook and aesthetics in European art, which were mainly contributed by great High Renaissance artists. The endless research and innovations in the western art continued and the focus kept on moving from realism, representational approach to non-realistic art forms. The technical and aesthetical outcome also changed with "isms" like Cubism, surrealism & abstractionism. The impact of this western art movements are to be noticed all over International art including India. Modern Indian painters worked under this influence, gradually tried moving towards finding their own identity.

#### Lesson – 5 Renaissance Period :-

Objects	Artist
• Monalisa	Leonardo da Vinci
• Pieta	Michael Angelo
• Night Watch	Rembrandt

#### Lesson – 6 Impressionism and Post Impressionism :-

Objects	Artist
• Water Lilies	Monet
• Maulin de Gallette	Renoir
• Still life with Onions	Cezanne
• Sunflower	Vincent Van Gaugh

#### Lesson – 7 Cubism Sur-realism and Abstract Art :-

Objects	Artist
• Man with Violine	Pablo Picasso
• Persistence of Memory	Salvador Dali
• Black Lines	Kandinsky

**Approach**

Under the British rule in India, art schools were established in the cities of Calcutta, Bombay & Madras to train art students mainly in European style. Raja Ravi Varma from Travancore became most popular during this period. He painted popular mythological scenes in very realistic style of the west. Abanindra Nath Tagore from Bengal, nephew of Legendary Poet RabindraNath Tagore, developed an indigenous style of painting and became the pioneer of the Bengal School. While this movement was spreading all over India, Amrita Shergill, trained in Paris entered the Indian art scene. In her works we find a blend of western technique and Indian theme. Rabindranath Tagore himself started painting in an unique expressionist style. Almost during the same period Jamini rediscovered the beauty of Folk art.

This was followed by many young Indian artists with individual views towards life. While sculptor Prodosh Das Gupta and painter Paritosh Sen contributed towards the formation of the "Calcutta Group". The "Progressive artist group" was founded due to the efforts of painters F.N. Souza, Raza & others.

**Lesson-8 Pioneer of Contemporary Indian Art**

Topic	Artist
<ul style="list-style-type: none"> <li>• Hans Damayanti</li> <li>• Bramhcharis</li> <li>• Atrium</li> </ul>	Raja Ravi Varma Amrita Shergil Gagenendranath Tagore

**Lesson- 9 Contemporary Indian Art**

Object	Artist
<ul style="list-style-type: none"> <li>• Whirl Pool</li> <li>• Words and symbols</li> <li>• Church in Paris</li> <li>• Mural at Kala Bhavan, Shantiniketan</li> </ul>	Krishna Reddy K.C.S.Panikar Suza Binode Bihari Mukherjee

# PRACTICAL

**Total Marks - 60**

## **Part I : Object and Nature study**

**Study hours : 55**

**Marks 20**

### **Approach ;**

It is easy to conceive shapes and forms of objects and Man made or nature by studying these with pencil, colours etc. It inculcates the habit of sketching and keen observation power in the learner. They should use easily available objects from their home. like cup, plate, glass, book, pencil box etc. and tree, mountain, hills, vegetables flower etc. for Nature study.

**Material to be used :** - Pencil, colour - pastel, Poster colour, water colours etc. brushes, colour Pencil (HB - 2 B, 4 B, 6B), *Avoid sketch pens.*

## **Part II : Human and Animal figure**

**Study hours : 55**

**Marks 20**

### **Approach :**

It is very important to understand the basic shapes on which all animate & inanimate object could be visualized. Three basic shapes are (circle, square and triangle) to be arrange to achieve these forms by arranging and rearranging these on the paper both with and with out cutout shapes.

Human and animal form to be drawn by the help of Basic Geometrical shapes, like :- Square, circle, triangle of different sizes and free hand exercise to be done without the help of geometrical shapes.

**Material to be used :-** Cut outs of Card board of above mention shapes/geometrical shapes, colours, Pencil (HB - 2 B, 4 B, 6B), brushes.

## **Part III : Composition**

**Study hours : 60**

**Marks 20**

### **Approach :**

Free hand drawing directly from life & Nature would give a sense of all the elements of a composition. Starting with basic design and various experiments to understand the forms. Use of different colour will bring the sense of composition. The making of collages will be very helpful to understand to textural quality of a composition.

With the help of the knowledge of previous lessons compositions are to be created with the Geometrical shapes in animate and inanimate forms, taking care of rhythm, balance, space, colours and harmony.

Collage to be created with the help of coloured cutout papers, picture from a magazine or any easily available materials and taking care of all the elements of composition.

**Material to be used :** - Pencil (HB - 2 B, 4 B, 6B), any hard paper, marble/glaze papers, wrapping papers, colourful magazine papers and left out cloth pieces to be pasted with strong adhesive.

**Port-folio submission**

**Marks 10**

Learners need to submit portfolios with minimum Eight own works, which includes dating, mounting and maintaining of each work.

**Part 1 Object and Nature study (Minimum three works)**

¼ imperial size paper

- One in pencil line drawing
- one in colours
- One in Pen and ink (Gel Pen, Sketch pen or ball pen)

**Part 2 Human and animal figure study – (Minimum three woeks)**

¼ imperial size paper

- One in pencil line drawing for both (human and animal)
- One with tone in pencil for the both (human and animal)
- One in colour drawing for the both (human and animal)

**Part 3 Composition – (Minimum four works)**

½ imperial size paper

- One composition with line and colours (Poster or water colour)
- One in collage.
- One in pastel colour
- One in pencil or pen and ink

**SCHEME OF EVALUATION**

Mode of Evaluation	Duration in hours		Marks			Parts
<b>Theory (One paper)</b>	1½		<b>30</b>			
<b>Practical – One paper (3 parts) + Portfolio Assessment</b>	1+1+1=3 hrs.		<b>70</b>			
<b>Part I : Object and Nature Study</b> <ul style="list-style-type: none"> <li>• Composition and Drawing</li> <li>• Treatment of Media</li> <li>• Presentation</li> </ul>	1		8 8 4	<b>20</b>	70	I
<b>Part II : Human and Animal Figure Study</b> <ul style="list-style-type: none"> <li>• Arrangement of forms and including emphasis on the subject</li> <li>• Treatment of Media</li> <li>• Presentation</li> </ul>	1	3	8 8 4	<b>20</b>		II

<b>Part III : Composition</b> <ul style="list-style-type: none"> <li>• Design and Layout</li> <li>• Treatment of Media</li> <li>• Presentation</li> </ul>	1		8 8 4	<b>20</b>		III
<b>Portfolio Submission</b> <ul style="list-style-type: none"> <li>• Complete work</li> <li>• Quality of work</li> <li>• Presentation</li> </ul>	Self paced		3 5 2	<b>10</b>		
<b>Total</b>		<b>1½ +3</b>			<b>100</b>	