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

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:

Objects	Collection
• 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 the following art objects:

Objects	Collection
• 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)
- Nataraja, (Cosmic dance of lord Shiva
- Dokra Casting (Trible 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 filed 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

• 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
• Women Face	Rabindranath Tagore	National Gallery of Modern Art, New Delhi
• Adornment of Bride	Amrita Shergil	National Gallery of Modern Art, New Delhi
• Santhal 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

PRACTICAL

Part I : Object Drawing **`Study hours : 65** **Marks : 20**

(1) Object Study
(2) Nature Study

Approach:

Awareness of Fundamentals of Drawing like *space, line, tone, volume, perspective, light, and shade,* etc. through simple experimental exercises. Study of two or three simple objects including natural and geometrical be arranged together and composed on a given format either vertically or horizontally.

Simple objects based on geometrical shapes could include, for example, *jug, tumbler, basket, plate, bottle, kettle, vase, book, magazine, cup and box* etc. of a variety of materials like *terracotta, ceramics, cane, glass, paper, wood, plastic, drapery, leather and metal etc.* Natural forms locally available like *fruits, vegetables, flowers, leaves, twigs*, etc. are to be used. **Select any two or three on given objects.**

Materials to be used: Drawing paper-1/2 imperial size or (15"/11" approximate size); Various grades of pencils (soft lead); eraser; colours- Oil pastels, water colours and ink; various grades of flat / round brushes;

Part II : Painting and Composition **Study hours : 65** **Marks : 20**

(3) Fundamentals of Painting
(4) Composition
(5) Sketching from Life and Memory

Approach:

Free hand drawing directly from life of *Human Figures*, *Animals, Trees, Building, Interior of a Room, Bus stop, Market Place, Vehicles*, etc. Paint on a given topics like e.g. *Festival, Fair, Railway station, Man reading a book or newspaper, Playing with your pet, Eating out, Night scene, Rainy day, wedding, Gram Panchayat, Pollution,* Library, Mother & Child etc. using imagination and everyday sketches.

Starting with Basic Design and various Experiments to understand variety in forms and overlapping, their simplification, colour wheel, variety in colour, hue, tone and texture, rhythm and continuity in application, concept of far etc. **all brought together meaning fully in a composition. (Select any one on given topics).**

Materials to be used: Drawing paper-1/2 imperial size or (15"/11" approximate size); Various grades of pencils (soft lead); eraser; colours- Oil pastels, water colour and ink; various grades of flat / round brushes;

SCHEME OF EVALUATION

Mode of Evaluation	Duration in hours		Marks			Parts
Theory		1½			30	1
Practical (Three Papers)	2½					
Part I : Object Drawing • Composition and Drawing • Treatment of Media • Overall impression			8 8 4	**20**	70	1
Part II : Painting and Composition • Compositional arrangement including emphasis on the subject expressed • Treatment of media • Overall impression	2½	6	8 8 4	**20**		1
Part III : Folk Art as Motif • Design and Layout • Overall impression	1		10 5	**15**		1
Portfolio Submission • Complete work • Quality of work • Presentation	Self paced		5 5 5	**15**		
Total		**7½**			**100**	**4**