

Painting

Code No. 225

Introduction

Painting is one of the types of fine art study. An introduction to painting as a medium of visual expression. Emphasis is placed upon the exploration of formal and technical concerns. Basic studies include drawing and will explore a variety of subject matter and media directed toward the organization of the two-dimensional plane.

Rationale

Painting is nothing but skills to express oneself through colour and proportion and it also helps cultivate an 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.

Objectives

After completing this course, the learner will be able to:

- explain the visual ideas;
- differentiate between the space division and expressive value of the line;
- distinguish the various styles of art and their salient features;
- work with harmony and contrast of color;
- draw and illustrate with various materials such as pencils, pastels, water and oil colors, ink etc;
- explain the visual aspects of composition, rhythm, texture and tonal gradation.

Scope and job opportunity

This field has a large number of scope of employment, some of these are:

Art Teacher, Illustrator, Printmaker, Designer, Painter, Interior Decoration designer, Graphic designer, Designer etc.

To get the degree in Painting education is not as tough as Engineering or Medical, but it is one of its kind courses.

Eligibility conditions

Age: 14 years

Qualification: Ability to read and write

Medium of instruction: Hindi, English, Gujarati, Odia, Tamil, Telugu, Malayalam, Marathi and Urdu medium

Duration of the course: 1 Year

Weightage

Theory: 30 Marks

Practical: 70 Marks

Tutor Marked Assignments (TMA): 20% Marks of theory

Scheme of studies: Theory (70 hrs), Practical work / apprenticeship (170 hrs), TMA (Self Paced)

Scheme of evaluation

Mode of evaluation	Duration in hours	Marks	
		Distribution	Total
Tutor Marked Assignment	Self paced		6
Theory (One paper)	1½		24
Practical – <u>One Paper</u> of Three Parts + Portfolio Assessment	1+1+1=3		
Part I: Object and Nature Study			
• Composition and Drawing		8	20
• Treatment of Media		8	
• Presentation		4	
Part II: Human and Animal Figure Study			
• Arrangement of forms and including emphasis on the subject		8	20
• Treatment of Media		8	
• Presentation		4	
Part III: Composition			
• Design and Layout		8	20
• Treatment of Media		8	
• Presentation		4	
Portfolio Submission	Self paced		10
Complete work		3	
Quality of work		5	
Presentation		2	
Total			100

Pass criteria: 33% Marks

Course content

S. No.	Modules/Topics	Duration (in hours)	Key Learning Outcomes (Theory)	Key Learning Outcomes (Practical)	Weightage (marks)
1.	<p>Theory</p> <p>Module-I</p> <p>Introduction of Indian Art</p> <ol style="list-style-type: none"> 1. History and Appreciation of Indian Art from 3000 B.C - 600 A.D 2. History and Appreciation of Art from 7th Century A.D – 12th Century A.D 3. History and appreciation of art from 13 Century A.D - 18 Century A.D 4. Introduction to Indian Folk Art 	27	<p>The tradition of history of Indian folk & fine arts goes back probably to 5000 B.C. The Indus Valley Civilization, the first prehistoric example of Indian art provides us with numerous artifacts and artworks of this period. But unfortunately there is a missing link of almost 1000 years, after which the first historical period starts with the Mauryan art form. Through all the periods the Fine Arts and Folk Arts traditions moved hand in hand with complete synthesis. Ancient Indian art was basically religious in nature, influenced by Hinduism, Buddhism and 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, especially under the Pallavas, Cholas, Chalukyans and Hoysalas.</p>		12

			<p>While profound influence of Saivism and Vaisnavism gave different dimensions to the Dravidian art and architecture, in the Central Indian in Vesara style we find an interesting blend of South Indian (Dravida) and North Indian (Nagara) style. Beside this, India developed a rich tradition of miniature paintings under the Mughals, Rajput Kings and in the foothills of Punjab, Garhwal and Jammu under the local rulers</p>		
2.	<p>Module -II Introduction of Western Art</p> <p>5. Renaissance 6. Impressionism and Post Impressionism 7. Cubism Surrealism and Abstract Art</p>	30	<p>To understand contemporary Indian Art it is very relevant to follow the different art movements of the Western world from 16th Century to 20th 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 aesthetic outcome also changed with “isms” like Cubism, surrealism and abstractionism. The impact of this western art movements are to be noticed</p>		12

			all over International art including India. Modern Indian painters worked under this influence, gradually tried moving towards finding their own identity.	
3.	Module –III Contemporary Indian Art 8. Pioneers of Contemporary Indian Art 9. Contemporary Indian Art	13	Under the British rule in India, art schools were established in the cities of Calcutta, Bombay and 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 a unique expressionist style. Almost during the same period Jamini rediscovered the beauty of Folk art. This was followed by many young Indian artists with	6

			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 and others.		
4.	Practical Part I: Object and Nature study	55		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, vegetable flower etc. for Nature study.	20

5.	Part II: Human and Animal figure	55		<p>It is very important to understand the basic shapes on which all animate and inanimate object could be visualized. The three basic shapes are (circle, square and triangle) to be arranged to achieve these forms by arranging and rearranging these on the paper both with and without cutout shapes.</p> <p>Human and animal form to be drawn with 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.</p>	20
6.	Part III: Composition	60		Free hand drawing directly	20

				<p>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.</p>	
7.	Portfolio submission	Home Assignment	<p>Portfolio submission (Home Assignment)</p> <p>Part 1 Object and Nature study (Minimum three works)</p> <ul style="list-style-type: none"> • ¼ imperial size paper • One in pencil line drawing • One in colours • One in Pen and ink (Gel Pen, Sketch pen or ball pen) <p>Part 2 Human and animal figure study – (Minimum three weeks)</p> <ul style="list-style-type: none"> • ¼ imperial size paper • One in pencil line 	<p>Learners need to submit portfolios with minimum Ten own works, which includes dating, mounting and maintaining of each work.</p>	10

			<p>drawing for both (human and animal)</p> <ul style="list-style-type: none"> • One with tone in pencil for the both (human and animal) • One in colour drawing of the both (human and animal) <p>Part 3 Composition – (Minimum four works)</p> <ul style="list-style-type: none"> • ½ imperial size paper • One composition with line and colours (Posters or watercolor) • One collage. • One in pastel colours • One in pencil or pen and ink <p>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 and colours.</p>		
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***Students will have to bring their own painting materials, only the drawing sheet, will be provided by NIOS at the time of examination.*