

Painting

Code No. 332

Introduction

An introduction to painting is 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.

It is a powerful way of self-expression providing a sense of fulfillment and achievement, 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.

Rationale

This course is provided with necessary inputs of practical work and skill to the learner's familiarity of the theory of art through the ages. This will further help in aesthetic development, ability to appreciate and discover the beauty of life and integrate it into one's own personality. Thus, art will make more sense to the Cultural Heritage, environment and develop a creative attitude in day-to-day activities.

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 between 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; and
- explain the visual aspects of composition, rhythm, texture and tonal gradation.

Scope and job opportunity

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

Illustrator, Printmaker, Designer, Painter, Interior decoration designer, Graphic designer, Designer and teaching etc.

Eligibility Conditions

Age: 15 Years

Qualification: 10th pass

Medium of instruction: Hindi, English, Urdu, Bengali, Gujarati and Odia

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 hours), practical (170 hours), TMA (self paced)

Scheme of evaluation: Theory paper 30 marks (1½ hours), practical 60 marks (3 hours) and Portfolio Assignment 10 marks, internal assessment (TMA) (20% of theory marks)

Mode of evaluation	Duration in hours	Marks	
		Distribution	Total
Tutor Marked Assignment	Self paced		6
Theory (One paper)	1½		24
Practical – One paper + Portfolio Assessment	1+1+1=3 hrs.		
Part I: Object Drawing			
• Composition and Drawing		8	20
• Treatment of Media		8	
• Presentation		4	
Part II: Painting and Composition			
• Arrangement of forms and including emphasis on the subject		8	20
• Treatment of Media		8	
• Presentation		4	
Part III: Folk Art as Motif			
• 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% in each component.

Course content

S. No.	Modules/Topics	Duration (in hours)	Module Approach/ Description	Description of practicals	Weightage (marks)
1.	Module-I History and Appreciation of Indian Art 1. Art of Indus Valley Civilization 2. Art of Mauryan to Gupta Period 3. Ajanta Caves: Mural Paintings 4. Temple Art and Sculpture 5. Indian Bronzes 6. Indo-Islamic Architecture	30	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 helps us to imagine that tradition of Indian art must have begun long before 2500 B.C. Changing conditions of politics and religions kept on motivating Indian art through the ages from 4 th C.B.C. to 16 th C.A.D., leaving a missing link for approximately 1000		12

			<p>years 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.</p>		
2	<p>Module-II History and Appreciation of Indian paintings and sculptures</p> <p>7. Mughal School 8. Rajasthan School 9. Pahari School 10. Deccan School 11. Company School 12. Pioneers of Contemporary Art Movements in India 13. Contemporary Art of India</p>	30	<p>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.</p> <p>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</p>		12

			<p>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 Bengali school tried to bring back classical Indian style with contemporary themes and Jamini Roy modernized the folk style of India. Amrita Shergil, with her passion, art education, was the most influential painter in the contemporary art scene, while Rabindranath Tagore visualized 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.</p>	
--	--	--	--	--

3	Module- III Folk Painting 14. Folk Painting	10	Folk art is considered an essential form of expression in the rural society with typical characteristics 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 art is a highly appreciated world over.		6
4	Practical Object Drawing Topics:- <ul style="list-style-type: none"> • Object Study • Nature Study 	65		Awareness of the fundamentals of Drawing like space, line, tone, volume, perspective, light, and shade, etc. through simple experimental exercises. Study of two or these	20

				<p>simple objects including natural and geometrical be arranged together and composed on a given format either vertically or horizontally.</p> <p>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.</p>	
5	<p>Painting and Composition</p> <p>Topics:-</p> <ul style="list-style-type: none"> • Fundamentals of Painting • Composition • Sketching from Life and Memory 	65		<p>Free hand drawing directly from life of Human Figures, animals, trees, building, interior of a room, bus stop, market lace, Vehicles, etc. Paint on a given topics 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</p>	20

				<p>and child etc. using imagination and everyday sketches.</p> <p>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).</p>	
6	<p>Folk Art as Motif</p> <p>Topics:-</p> <ul style="list-style-type: none"> Folk Art as Motif 	40		<p>In regional Folk, traditions, art and everyday life go hand in hand. It is both diverse and deep-rooted in the minds of people of India. The genesis of lies mainly in the religious and festival ceremonies, whether it is Mithila Paintings from Bihar, Kalighat Painting from Bengal, Worli Painting from Maharashtra, Phad Painting from Maharashtra, Phad Painting from Rajasthan, Kalamkari from Andhra Pradesh and making of Alapana/Rangoli etc.</p> <p>Select any one form of Regional Folk painting</p>	15

				and utilize its visual imagery for creating a composition or design.	
7	Portfolio Submission	Home Assignment	<p>Portfolio Submission (Home Assignment)</p> <ol style="list-style-type: none"> 1. Four Object and Nature Studies paper size- ½ imperial size or (15"x22") approximate, with one in Line, (ii) one with Tone in pencil and two in colours; 2. Four Painting and Composition paper size- ¼ imperial size or (15"x11") approximate size, two compositions in colours and two in mixed media on any four topics which already mentioned. 3. Four Regional Folk Paintings in any traditional or locally available materials, (ii) 	<p>Learners need to submit a portfolio with minimum Twelve works, and one sketchbook (sketchbook should include sketches from memory, nature and objects-animate and inanimate objects etc.)</p> <p>Concept of presentation, which includes dating, mounting and maintaining the work.</p>	15

			<p>paper size- $\frac{1}{4}$ imperial size or (15"x11") approximate.</p> <p>Sketchbook (i) size - 8"/11" or minimum 20 pages of any available paper, (ii) sketches in soft pencil. It should include all the sketches which you have studied so as to make your composition (figurative) and other studies, like landscape, animal-birds, flower, plants etc.</p> <p>Materials to be used:-Traditionally or locally available materials.</p>		
--	--	--	--	--	--

****Students will have to bring their own painting materials, only the drawing sheet, will be provided by NIOS at the time of examination.**