**NORTH-EASTERN HILL UNIVERSITY**

**SYLLABUS OF P.G. Diploma (PAINTING) COURSE**

**(As Per Choice Based Credit System)**

**2016**

**DEPARTMENT OF CULTURAL AND CREATIVE STUDIES**

**SCHOOL OF SOCIAL SCIENCES**

**NORTH-EASTERN HILL UNIVERSITY**

**MAWKYNROH-UMSHING**

**SHILLONG – 793022, MEGHALAYA**

**P.G. Diploma (Painting) as per Choice Based Credit System**

**Duration of the Course: Two semesters (One year)**

**Total Intake: 10 (Ten)**

**Credit Structure for P.G. Diploma (Painting) Course**

**MAXIMUM MARKS: 900**

* **Credits: 36**
* **Core Credits: 30**
* **Open Choice: 6**

**Credit:**

* **1 credit (one unit) =25 marks,**
* **4 credit (four units) = 100 marks.**
* **Internal assessment : Theory paper - 25%, Practical paper – 40%**
* **External assessment : Theory paper - 75%, Practical paper – 60%**

**Eligibility: Graduation in any subjects having an aptitude in painting.**

**P.G. Diploma (Painting) Course Structure**

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| **First Semester** | **Second Semester** |
| **Course:CCSC-106: 4 credits (100 marks)** | **Course:CCSC-206: 4 credits(100 marks)** |
| **Course:CCSC-107: 4 credits(100 marks)** | **Course:CCSC-207: 4 credits(100 marks)** |
| **Course:CCSC-108: 4 credits (100 marks)** | **Course:CCSC2-08: 4 credits(100 marks)** |
| **Course:CCSC-109: 4 credits (100 marks)** | **Course:CCSC-209: 2 credits(50 marks)** |
| **Course:CCSO-110: 2 credits(50 marks)-Open** | **Course:CCSO-210: 4 credits(100 marks)-Open** |

**Course Structure**:

**Semester – I**

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| **Course:CCSC-106** | **Fundamentals of Visual Arts (Theory)** |
| **Course:CCSC-107** | **Introduction to Indian and Chinese Art (Theory)** |
| **Course:CCSC-108** | **Drawing and Colour Application (Practical)** |
| **Course:CCSC-109** | **Sculpture (Practical)** |
| **Course:CCSO-110** | **Introduction to traditional Folk Art and Craft of North –East India.**  **(Theory) - Open Course** |

**Semester – II**

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| **Course:CCSC-206** | **Introduction to Western Art (Theory)** |
| **Course:CCSC-207** | **Print making (Practical)** |
| **Course:CCSC-208** | **Creative Painting (Practical)** |
| **Course:CCSC-209** | **Enamel Painting in Glazing Technique (Practical)** |
| **Course:CCSO-210** | **Introduction to Indian And Western Aesthetics (Theory) - Open**  **Course** |

**Course: CCSC-106** **Fundamentals of Visual Arts (Theory)** **Credits: 4 Marks: 100**

**Objective:** The Course emphasizes on creating awareness among the students of the principles of visual arts and the basics of design and art appreciation.

**Course Content: Unit.1.** Definition, Meaning and Importance of Fine Arts (Visual Arts)

**Unit.2.** Creative process: Perception, Observation, Imagination and Creative expression.

**Unit.3.** Elements of Art: Line, form, colour, texture, space, scale, mass,

Volume, dimension.

**Unit.4.** Principles of composition : Unity, Harmony, Balance, Emphasis,

Rhythm.

**Readings:** Coomaraswamy,A.K,*Transformation of nature* *in art*, Munshiram Monoharlal

Publisher Pvt Ltd, 1994.

**C**arritt E. F, *Theory of Beauty*, Barnes and Noble, New York, 1962.

Collingwood, R.G, *ThePrinciples of Art ,* Oxford University Press, New York, 1974.

Faulkner, Ziegfeld Hill, *Art Today*, Holt, Rinehant and Windstone, New York, 1956.

Galto, Joseph A, *Exploring Visual Design* , Davis publication, 1987.

Kuobler, Nathan, *The Visual Dialogue*; *and Introduction to the* *Appreciation of Art* , Rinehant and Windstone, New York, 1971.

Read Herbert, *The Meaning of Art*: Faver and Faver, Queen Square, London, 1974.

**Course: CCSC-107: Introduction to Indian and Chinese Art (Theory)** **Credits: 4 Marks: 100**

**Objective :** Objective of the course is to familiarize the students with the evolution of the art traditions in India and China since early time to enable them to identify the stages in development, changes in materials and techniques, form and concept, art and culture linkages, and the elements of change and continuity in visual arts.

**Course Content : Unit.1.**  Art in early civilization of India: Vedic Art, Mauryan Art, Sunga Art, Satavahana Art , Kushana Art, Gupta Art.

**Unit.2.** Development of Miniature Paintings in India : Western Indian paintings, Eastern Indian paintings, Rajput School and Mughal school of paintings.

**Unit.3.** Company School of paintings, Raja Ravi Verma, Revivalism, Modern Indian Art, Progressive Artists of India.

**Unit.4.** Introduction to Chinese Art : Chinese bronzes, Chinese philosophy, Chinese landscape paintings.

**Readings:**  Archer,W.G, *India and Modern Art,* Ruskin House, George Allen and Unwin Ltd. London, 1959.

Bussagli Mario, *Indian Miniatures* , Macmillan Company of India Ltd.,

New Delhi, 1976.

Coomaraswamy,A.K, *History of Indian and Indonesian Art,* Munshira Manoharlal,Delhi, 1972.

Dalmia Yashodhara, *Indian Contemporary Art Post Independence,* Vadehra Art Gallery, New Delhi, 2007.

Earnest C. and Watson, J.W,  *Indian Miniature Painting,* Wisconsin Press,Madison, 1971.

Lee Sherman. E, *A History of Far Eastern Art,* Thames Hudson,New York, 1997.

Mago Prannath, *Contemporary Art in India,* *A Perspective ,* National Book Trust, India, Delhi, 2001.

Sullivan Michael, *A short History of Chinese Art ,* Faber and Faber, Russell Square, London, 1967.

Zimmer Heinrich, *The Art of India Asia (2 Vol )* , Princeto University Press, New Jersey, 1968.

**Course: CCSC-108:**  **Drawing and Colour Application (Practical) Credits: 4 Marks: 100**

**Objective:** Practicals are intended to train the students to develop accurate observation and skills of graphic presentation, free hand drawing and exercise with colour from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line as well as light and shade, realization of rhythmic relationship between line, mass, volume and texture, and emphasize on variety of visual experiences and theory of colour to develop the ability to draw and paint.

**Course Content: Unit.1.** Nature study, Animal study in line and tone with Pencil, Charcoal, Water colour.

**Unit.2.** Life model study in line and light and shade with Pencil, Charcoal, and Pastel colour.

**Unit.3.**  Landscape study in water colour and pen & ink.

**Unit.4.** Study of Perspective and foreshortening study from different objects in pencil, pen and ink.

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**Course: CCSC-109: Sculpture (Practical)** **Credits: 4 Marks: 100**

**Objective:** The course is aimed at training in modeling to develop visual awareness in three dimensions, through manipulative skills in clay plaster and cement, and understanding of the aesthetics of three dimensional forms, texture and body colour of the materials, and principle of weight, mass, volume space and contour.

**Course Content:** **Unit.1.** Detailed study of eye, nose, ear, feet, lip with clay.

**Unit.2.** Portrait and figure study in clay.

**Unit.3.** Three dimensional composition in Relief and Round.

**Unit.4.** Exercise in mould and casting (cement and plaster)

**Course: CCSO-110: Introduction to Traditional Folk Art and Craft of North – East India (Theory) Credits: 2 Marks: 50**

**Objective:** The course intends to familiarize the students with the Folk Art and Crafts Traditions of North East- India, in general, with special reference to Meghalaya, to enable them to appreciate the simplicity of folk art forms, techniques and spontaneity in expression through colour, line, form and design.

**Course Content: Unit.1.** Introduction to Traditional Folk Paintings, Wood-carvings and Terracotta art of North East India.

**Unit.2.** Introduction to History of Traditional Folk Art and crafts of Meghalaya.

**Readings:** Bidyarthi,L.P. *Art and Culture of North East*, Publication Division, Ministry of Information and Broadcasting, Govt. of India, 1993.

Choudhury, J.N.  *The Khasi Canvas*, Quinton Road, Shillong,1978.

DuttaBirendranath , *Folk Painting in Assam*, Tezpur

University Publication, 1998.

Ngapkynta, H.B. *Art History of Meghalaya* , Agam Kala

Prakashani, Delhi, 1991.

Roy Nilima, *Art of Manipur*, Agam Kala Prakashani, Delhi, 1979.

Verrier Elwin, *The Art of North – East Frontier of India*, North East Frontier Agency Shillong,1959.

**Course: CCSC-206: Introduction to Western Art** **(Theory)** **Credits: 4 Marks: 100**

**Objective:** The course intends to acquaint the students with the major themes in the history of Western art since early times and the major art movements, including the changes in method – materials, techniques, concept, philosophy and interpretation and then prepare the students to appreciate western influences on the modern art field.

**Course Content: Unit.1.**  Early Western Art : Egyptian Art, Greek Art.

**Unit.2.** Concept of Renaissance Art, Mannerism, Baroque Art.

**Unit.3.** Romanticism, Impressionism, Cubism.

**Unit.4.** Introduction to 20th Century Art Movement.

**Readings:** Arnason, H.H, *History of Modern Art (Vol I & II) ,* Thames and Hudson, London, 1983.

Christensen Erwin O, *The History of Western Art ,* New American Library, USA, 1959.

Espezel Pierre D. and Francoisfosca, *A Concise Illustrated* *History of European Painting,* Washington Square Press, Inc. New York 1961.

Gombrich E.H,  *The Story of Art,*  Phaidon, New York 1950

Janson, H.W. *History of Art ,* Thames and Hudson Ltd London 1977.

Tomory Edith, *History of Fine Arts in India and West :* Orient Longmans, Bombay, 1968.

Vincent Jean Anne, *History of Art* , Barnes and Noble, New York, 1968.

**Course: CCSC-207: Print Making (Practical)** **Credits: 4 Marks: 100**

**Objective:** This course intends teaching basic techniques in surface print making in one and more colours, simple methods of making blocks with plywood, wooden block, linoleum and experimental printing, using different types of texture, colours and forms on different surface.

**Course Content: Unit.1.** Lino – cut print making – Monochrome.

**Unit.2.** Wood-cut print making – Monochrome.

**Unit.3.** Lino – cut print making – multi color

**Unit.4.** Wood-cut print making – multi colour

**Course: CCSC-208: Creative Painting (Practical**) **Credits: 4 Marks: 100**

**Objective:** This practical course emphasizes on colour, composition and individual techniques, exercise in different types of composition (thematic, subjective and abstract) and exploration of various phases of contemporary painting and aesthetic principles in order to develop distinctly a personal style.

**Course Content: Unit.1.** Life study and Still life study in oil and acrylic

**Unit.2.** Analysis of Composition: exercise in the use of form, line colour, texture.

**Unit.3**. Exercises in different media.

**Unit.4.** Creative composition based on studies.

**Course: CCSC-209:**  **Enamel Painting in Glazing Technique (Practical)** **Credits: 2 Marks: 50**

**Course Content: Unit.1.** Concept of Design (motifs, patterns, layout making)

**Unit.2** Processing of Enamel painting with glazing technique.

**Course: CCSO-210: Introduction to Indian And Western Aesthetics (Theory)**

**Credits: 4 Marks: 100**

**Objective:** The course intends to familiarize the students with the concepts of Indian and Western

Aesthetics at an introductory level, to enable them to better understand, appreciate

and practice art.

**Course Content: Unit.1.**  Introduction to Indian aesthetics, and its brief historical background

Basing on scriptures like Silpa Texts, Vishnudharmottar puran. Bharatas’ Natyasashtra, Theory of Rasa.

**Unit.2.** Concept of Dhvani, Alankar, Riti(guna & dosha) and Sadnga.

**Unit.3.** The definition of aesthetics and its emergence as an important area of study in art, approaches to art by the theory of Aristotle and Plato.

**Unit.4.** Croci’s theory of intuition, Bernard Bozaquits’ concept of easy and

difficult beauty, Psychoanalysis and contribution of Sigmund Freud

in art interpretation.

**Readings:** Cooper David (Editor), *A Companion to Aesthetics*, Blackwell,OxfordUK, 1996.

Dasgupta, S.N, *Fundamentals of Indian Art*, Bharati Bidya Bhavan, Bombay,1960.

Berys Gaut and Lopes Dominic Mclver (Editors), *Routledge Companion to Aesthetics*, 11 New Fetter Lane, London, 2001.

Ghose M.M. (Translated), *Bharata: The Natyashashtra* , Manisha Grranthalaya, Kolkata,1975.

Gupta Shyamala, *Art, Beauty and Creativity*: *Indian and Western Aesthetics*, D.K.Print World,New Delhi,1999.

Kramrisch Stella, *Vishnudharmottara*, Calcutta University Press,1928

Osborne Harold (Editor), *Aesthetics*, Oxford University Press, 1972.

Pande, K.C. *Comparative Aesthetics, Vol-I*, Chowkamba, Vranasi, 1960.

Vatsyayan Kapila, *Bharata:Natyashastra*, Sahitya Akademi, New Delhi,1996.