

# **NATIONAL INSTITUTE OF OPEN SCHOOLING**

## **ACADEMIC DEPARTMENT**

### **SECONDARY LEVEL**

### **CURRICULUM IN FOLK ART COURSE**

#### **RATIONALE**

India is a vast country enriched by folk tradition in almost every corner. Folk Art depicts numerous objects crafted by different social groups' traditional lifestyles, cultures, and training. This art is generally performed by people with little or no academic, artistic training or desire to emulate '**fine art**'. Folk artists have been continuing their traditions for centuries. Still, they rarely think of themselves as artists compared to fine artists. This art has been used to decorate their house, utensils, pottery, sculpture, painting, tools and various other items of daily use. These artists are primarily self-taught through family traditions and occupation. They are ordinary people and use very simple methods and materials. They use locally available materials and prepare their colours and brushes. Colours are made from different vegetables and locally available minerals. Folk artists use traditional motifs in their designs with little regional variations. These motifs are in the form of animals, birds, plants, flowers and symbols.

#### **NEED AND JUSTIFICATION**

Folk art has continued generations after generations through informal learning without any systemic, academic and artistic training. Education and training facilities are absent for the artist. Therefore, folk art is gradually losing

its importance and failing to attract people to popularize it further and make it lively. So, a need has been felt to start a course in folk arts which will keep our traditions alive.

This course will inspire the learners to develop folk art skills and further perpetuate the tradition. It will serve as a motivational force for the learners in particular and the public, in general, to love and use articles developed by the folk artists to satisfy their aesthetic sense. In addition, this course will increase the art skills and help people economically, as this folk art has a huge potential in India and abroad.

#### **OBJECTIVES**

After completion of this course, the learner will be able to:

- Identify and appropriate different types of folk arts of the different States in India;
- Practice different techniques, mediums and styles of folk art;
- Develop the skills and aesthetic sense to appreciate folk art;
- Decorate their floors, walls, clothes, utensils, etc.; and
- Use their skills for earning a livelihood.

## TARGET GROUPS

Folk Art as a certificate course has a minimum age of 14 years and no pre-requisite knowledge in Folk Art is required.

- Academic qualification equivalent to class VIII or self-certification will be acceptable.

## COURSE STRUCTURE

The course in folk art for the Secondary level has been divided into five compulsory modules namely:

### Theory – 40 Marks

**Module 1:** Introduction to Folk and Tribal Art

**Module 2:** Medium, Techniques and Styles

### Practical – 60 Marks

**Module 3:** Wall Painting

**Module 4:** Floor Painting

**Module 5:** Other Mediums of Painting

### Total – 100 Marks

## COURSE DESCRIPTION

**Theory** **Marks: 40**

**Module 1: Introduction to Folk and Tribal Art** **Marks: 20**

### Approach

Artistic expression is one of the core instincts of human beings and their art activities can be traced back as early as the Stone Age cave paintings. It is widely known that folk arts, originating in earlier times, are popular in all parts of the country even today. The symbols and patterns used in such designs provide knowledge of the region to which they belong. Folk Art is varied and diverse in form and content. Yet they display an underlying unity in some essential

elements. This art is not created by a specialized artist or an expert but is a spontaneous expression of the common people and an integral part of everyday life.

Lesson-1 Introduction to Folk and Tribal Art

Lesson-2 Forms of folk and Tribal Art

Lesson-3 Contribution of Scholars and Artists

### **Module 2: Medium, Techniques and Styles** **Marks: 20**

### Approach

Folk Art depicts the life of the people as simple and beautiful. It reflects that region and the lifestyle of its people. Its medium, techniques and styles are natural environmental, and the regional features are the traditions of that region. The ethos and spirit of creativity can be understood by studying folk arts of various parts of India. In some parts of the country, the house is cleaned early morning. The area in and around the house is washed off dust and dirt and, whenever possible, coated with fresh mud. A floor design is made at the entrance, generally known as Rangoli. The making of the floor design is, thus, an essential part of the everyday household routine. Design on floors and walls conveys the message of happiness, peace and wellbeing of the household. There are different designs for each occasion, each season and each festival. They are non-permanent but visually portray the belief that human beings will always create and make their world a more beautiful place. The materials used could be white chalk, rice powder, lime or readily available materials in their locality.

As per the demand of the work the materials should change, and the accordingly methods or

## Curriculum

process should be identified, because many new techniques and materials are invented. Although, this is a career-oriented course. The learner can take the proper steps towards their professional life and to obtain accordingly.

- Lesson-4 Traditional and Contemporary Method and Material
- Lesson -5 Symbols and Motifs of Folk Art
- Lesson-6 Importance and Relevance of Folk and Tribal Art
- Lesson-7 Possibilities and Opportunities

**Practical** **Marks: 60**

**Module 3: Wall Painting** **Marks: 20**

### Approach

Human beings are fond of the beauty around them. They create beautiful designs and motifs on walls and floors wherever they live. It shows that human beings have a feeling for beauty, so they paint their homes by creating artistic figures or motifs. These paintings have a unique role in art. For example, on special occasions and festivals, women and girls do painting on walls on different themes. They decorate them with different art forms, motifs and designs to create a beautiful and happy atmosphere, particularly after a good harvest or festival. These different themes of art depict the life, society and human feelings of that region and time.

- Lesson-1 Madhubani Painting
- Lesson-2 Warli Painting
- Lesson-3 Sanjhi Art
- Lesson-4 Pithora Painting

**Module 4: Floor Painting** **Marks: 20**

### Approach

A floor design is generally made at the entrance of the house or in the Chowk or the courtyard of

the home, normally by women and young girls. Here the area is cleaned, and designs are drawn, usually associated with the season or festivals. Different regions have different floor designs. Some regions adopt circles, squares and triangles, while others use lines as the basic motif. The materials, medium and style of folk art are decided by the method in which it is drawn. Therefore, the materials used, techniques employed, and the style practised in floor painting are unique, when compared with other folk art forms.

Lesson-5 Rangoli

Lesson-6 Alpana

Lesson-7 Kolam (Kalam in Kerala)

Lesson-8 Mandana

**Module 5: Other Mediums of Painting**

**Marks: 20**

### Approach

Due to time and the influence of different factors and needs, folk art has changed in various forms and mediums. Moreover, for the sake of variety, people have experimented a lot. They created a new form of art medium. Among them, cloth, clay, wood and puppet paintings are famous. These art forms have an entertainment value as well as an aesthetic value. Nowadays, many people are engaged in this form of art as producers or marketing managers because it is widely accepted in the country and abroad. .

Lesson-9 Painting on Cloth

Lesson-10 Painting on Clay

Lesson-11 Painting on Wood

Lesson-12 Making of Puppet

## SCHEME OF EVALUATION

<b>Mode of Evaluation</b>	<b>Duration in Hours</b>	<b>Marks</b>
Theory	2	40
Practical	3	60
<b>Theory</b>		
<b>Module 1: Introduction to Folk and Tribal Art</b>		<b>20</b>
Lesson-1      Introduction to Folk and Tribal Art	7	
Lesson-2      Forms of folk and Tribal Art	6	
Lesson-3      Contribution of Scholars and Artists	7	
<b>Module 2: Medium, Techniques and Styles</b>	2	<b>20</b>
Lesson-4      Traditional and Contemporary Methods and Material	7	
Lesson-5      Symbols and Motifs of Folk Art	7	
Lesson-6      Importance and Relevance of Folk and Tribal Art	6	
Lesson-7      Possibilities and Opportunities		
<b>Practical</b>		
<b>Module 3: Wall Painting</b>		<b>20</b>
Lesson-1      Madhubani Art	5	
Lesson-2      Warli Painting	5	
Lesson-3      Sanjhi Art	5	
Lesson-4      Pithora	5	
<b>Module 4: Floor Painting</b>	3	<b>20</b>
Lesson-5      Rangoli	5	
Lesson-6      Alapana	5	
Lesson-7      Kolam (Kalam in Kerala)	5	
Lesson-8      Mandana	5	
<b>Module 5: Other Mediums of Painting</b>		<b>20</b>
Lesson-9      Painting on Cloth	5	
Lesson-10     Painting on Clay	5	
Lesson-11     Painting on Wood	5	
Lesson-12     Making of Puppet	5	

# Sample Question Paper Design

**Subject: Folk Art**

**Theory: 40 Marks**

**Time: 2 Hrs**

**Class: Secondary**

**Practical: 60 Marks**

**Time: 3 Hrs**

## 1. Weightage by Objectives

Objectives	Marks	Percentage of the Total Marks
Knowledge	15	37.5%
Understanding	10	25%
Application	15	37.5%
<b>Total</b>	<b>40</b>	<b>100%</b>

## 2. Weightage by Types of Questions

Types of Question	Number of Questions	Mark of Each Question	Estimated time a learner is expected
Long Answer Question	02	5 Marks/15 mins each	30 mins
Short Answer Question	03	3 Marks/8 mins each	24 mins
Very Short Answer Question	03	2 Marks/5 mins each	15 mins
Very Very Short Answer Question	05	1 Marks/3 mins each	15 mins
Multiple Choice Question	10	1 Marks/2 mins each	20 mins
<b>Total</b>	<b>23</b>	<b>40 Marks</b>	<b>112 Mins (8 mins question paper reading)</b>

## 3. Weightage by Content

Module	Number of Questions	Total Marks
1. Introduction to Folk and Tribal Art	11	20
2. Medium, Techniques and Styles	12	20
<b>Total</b>	<b>18</b>	<b>40 Marks</b>

## 4. Difficulty Level of the Question Paper

Level	Number of Questions	%age Marks given
1. Difficulty (can be attempted by top students)	04	20%
2. Average (can be attempted by the students who have regularly studied the materials but may not have given sufficient time to writing).	12	50%
3. Easy (can be attempted by students who have attended PCP classes regularly and also gone through the study materials).	7	30%
<b>Total</b>	<b>23</b>	<b>100%</b>



# Sample Question Paper

## Folk Art

**Time: 2 hours**

**Marks: 40**

## **Attempt All Questions:**

- The question having 1 mark should be answered in about 15 words.
  - The question having 2 marks should be answered in about 35 words.
  - The question having 4 marks should be answered in 80 words.
  - The question having 5 marks should be answered in 100 words.



### **Sample Question Paper**

5. Answer the long questions.  $5 \times 2 = 10$  marks

- (i) How do the professional artists make their colours by mixing binder and locally available materials?

or

Describe any one craft festival organised in your region or any other. Write a few lines about the Patuas in West Bengal.

- (ii) Draw a Madhubani painting along with motifs such as Latpatia Sua, flowers, birds' beaks etc. on a A4 size sheet. Write few lines about any one motif used.

or

Draw a Warli painting along with human plants and animal figures. Write your own opinion about the significance of the symbols used.



## **Marking Scheme** **Folk Art**

1. Multiple choice question  $10 \times 1 = 10$  marks
- (i) (a) Seven hundred sites
  - (ii) (b) Jogimara cave
  - (iii) (c) Santhal
  - (iv) (a) Raja Dinkar Kelakar
  - (v) (d) Unknown India
  - (vi) (b) Prince Claus Awad
  - (vii) (a) Canvas
  - (viii) (b) Water
  - (ix) (c) White
  - (x) (a) Sun
2. Answer the questions.  $5 \times 1 = 5$  marks
- (i) This painting is a specialised painting of the Santhals of West Bengal. It is a kind of Tribal art in West Bengal, Bihar, Orissa and Madhya Pradesh.
  - (ii) A plaster of lime and sand, or some other materials have been layered on the stone or wall. It is called fresco painting.
  - (iii) Primitive people did not understand the forces of nature like sun, rain, night, hot, cold etc. To save themselves, they had to please these unknown powers and create some symbols.
  - (iv) Honoured artists are Warli painters Jivya Soma Mashe, Gond painter Jangarh Singh Shyam, Bhil painter Chitari Bhuri Bai, Lado Bai, Rathawa Pithauri painter Bai Rathwa, Patua painter Gauri Devi, Phad painter Sreelal Joshi and Shantilal Joshi, Madhubani painter Sita Devi.
  - (v) Stella Karamrisch was an Austrian art historian. She became famous for her research on Indian Art and folk art. She was attracted to Indian Art and folk art and wrote a few books on the subjects.
3. Answer the questions (Any three)  $3 \times 2 = 6$  marks
- (i) The style, content and usage of colours for painting depict its prehistoric character. The animals of the virgin jungle and men with their primitive hunting implements, their stones, axes throwing sticks, bows, arrows etc. Pictures of confrontations between men and wild beasts.

### Marking Scheme

- (ii) The figures in a painting are simple on a single flat plane. The stories of the divine love of Radha Krishna are told in a series of simple, clear-cut images in panels divided. Eyes are vastly enlarged. Colour is aged unrealistically, creating dramatic effects and making the pictures attractive. The symbolic use of complexion colour of Krishna as blue, Radha as orange and Gopis as yellow. The figure shows many movements disregarding the archaic equality of tribal art.
- (iii) The word Chitrakathi is a combination of two words. Chitra (painting) and Kathi (narration). The stories are narrated with illustrations to the villagers of Paithan and Piagali. Chitrakathi paintings are done on paper with natural colours. Stories from Ramayan and Mahabharata are narrated in a popular and original style. The episode of the stories is pointed in proper square format and unfolded in gradual sequence. All the paintings are kept in a bundle which is called Pothi.
- (iv) The writing and drawing on palm leaf is done with an iron tool called Lekhna in the local language. It is like a long nail with a sharp end. The technique was used for writing on a palm leaf as follows:
- Once etched on the palm leaf; lines can not be erased.
  - After etched, a coat of black ink is applied to it. This ink fills the groove of etched lines.
  - Then, the ink on the surface is wiped off with a wet cloth.
  - So the etched lines got black colour.

4. Answer the questions (Any three)  $3 \times 3 = 9$  marks

- (i) The folk artists make their brushes for colouring. They make two types of brushes. One is made of a stick of bamboo, sharpened on one end. The other one is wrapped with cotton on one end. The brushes are made of different types of hair, which are suitable for the quality of colours and complications of colouring. These hairs are obtained from tails of squirrels, rats, cows, goats etc.

Non-traditional materials are canvas, brushes, readymade colour, colour pallet and ink. A motif is a design or figure that consists of recurring shapes or colours. Motifs are used in painting as decoration.

- (ii) Prehistoric rock paintings are regarded quantitatively and qualitatively as works of major importance. A contention founded on the knowledge that before farming or early urban communities appeared, the Indian subcontinent was inhabited by hunters and food gatherers.

Bhimbhetka is one of the prehistoric rock paintings. The style, content and usage of colours for painting depict its prehistoric character. In the painting, there are animals of the virgin jungle and men with their primitive hunting implements, stones, axes, throwing sticks, clubs, harpoons, bows and arrows. Also, the pictures of confrontations between men and wild beasts, such as hunting scenes, and early allusions to religo-magic practices in different shapes.

### **Marking Scheme**

- (iii) The entire middle Ganga plain and especially Bihar, was no exception. Like many spares, it also has a distinct place in context to the deep-rooted painting tradition. It is also known as Madhubani painting within this area; a rich tradition of ritual and domestic painting has survived from ancient times. The occasion governs the subject matter of any Mithila painting, and for every occasion, a new painting is painted.

Gond tribe settled in Madhya Pradesh and Chhattishgarh. They not only paint their bodies with Gondna painting but also paint their homes with it. The courtyard and wall of their homes are coated with a mixture of cow dung and black clay. White, red, yellow and black clay is painted, known as Thingha. The upper part of the wall doors and windows are given special attention in decoration.

- (iv) Kamla Devi Chattopadhyaya has written books about Indian handicrafts, titled ‘The Glory of Indian Handicrafts’, ‘Indian Carpet and Floor Coverings’, ‘Indian embroidery’, ‘India’s Craft Tradition’ etc. Kamla Devi was not only a great scholar, social reformer and freedom activist, but her contribution to reviving India’s folk art is also enormous. She took actively participated in the movement to empower woman in their social and economic status. It was due to her initiatives. National School of Drama, Sangeet Natak Akademy, Central College Industries Emporium and Craft Council of India were founded. Smt. Kamla Devi was responsible for establishing a chain of Art and Craft Museum after independence, including National Craft Museum at New Delhi. She was introduced national awards for traditional artists and craftsmen.

5. Answer the long questions.  $5 \times 2 = 10$  marks

- (i) There are colour pigments and made by mixing binder like gum, mango, neem, betel etc. leaf as bel fruit is also used to make binder.

**White colour:** Lime and chalk are mainly used to prepare white colour, conch shell is also used. The conchshell is first cleaned properly and then boiled in a earthen ware. It is pasted and stewed, then the paste is mixed with gum.

**Yellow colour:** Haldi, hartal are used. Raw turmeric and arsenical are pasted and mixed with gum and water for painting.

**Sindur colour:** Orange colour is made from sindur. It is mixed with dry oil to use.

**Red colour:** This colour is obtained from palash and Gudhal flower. Hingul stone is powdered and mixed with gum and water to make the colour.

**Pink colour:** Hingul powder and conch powder to be mixed to make pink colour.

**Green colour:** Green colour is available from any green leaf.

**Blue colour:** Neel is mixed with gum and water.

**Black colour:** Black clay and lampsoot are used to draw lines.

or

Surajkund Mela was held for the first at Faridabad in 1987. The painters, sculptors, weaver and artists came here to show their works. Each state has its separate stall to exhibit artifacts; in the same stall the artist and craftsmen explain and demonstrate their skills. The mela remains open for 17 days and an award is given to the best stall. Different kind of cultural programmes are also performed. Surajkund Mela is an avenue for both skilled and unskilled craftsmen to show how they have brought prosperity inspite of diversity in Indian culture and art. These artists get opportunities to visit SAARC countries to show their works.

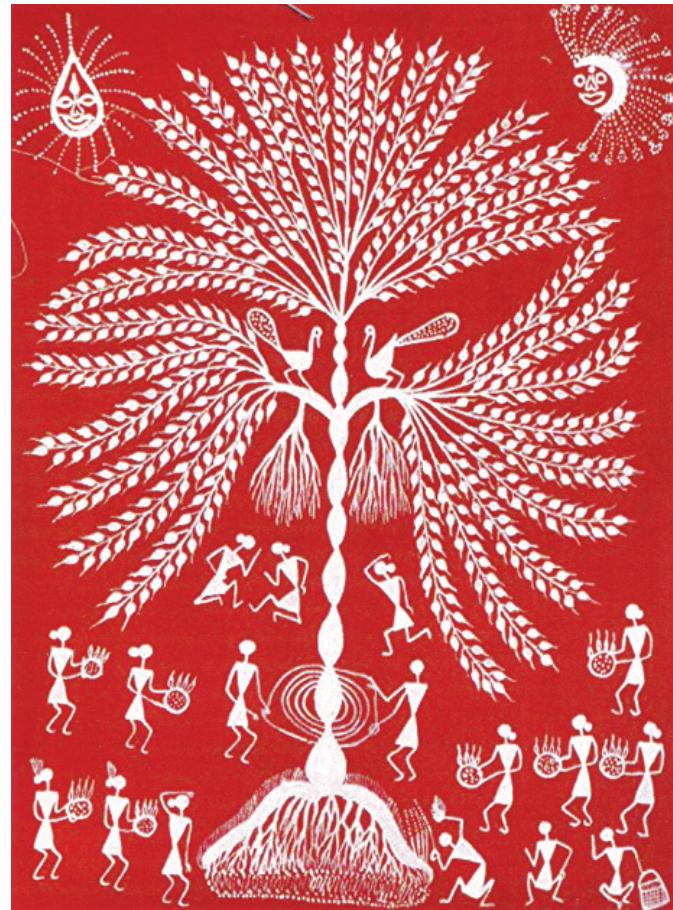
The image marker or Patuas make images of different Gods and Goddesses all through the year to supply for both personal and community worshipping. These pathas also make painting in their typical style which is known as patachitra. The painters of Kalighat use very simple materials like cloth and earthen saucer. Though traditionally they used vegetable colours but now-a-days they opt for readymade colours from the market. Patuas are using some themes related to social, political and economical problems. Now-a-days they limit themselves to paint on the images of Gods and Goddesses like Durga, Kali, Saraswati etc.

- (ii) Latpatia Sua is used in Madhubani painting in abundant. The motif is drawn in black and sometimes with colours. This motif symbolises the enthusiast couple or loving pair of newly married couples. The image of parrots are taken from Kohbar for Madhubani painting. This is main source of Madhubani art.



## **Marking Scheme**

The symbol used in warli art represent the circle of life. the triangle symbolize mountain and trees. The square shape indicates fertility and the circle represents the power of sun and moon. The tree is suggested by their height in relation to men and beasts. Each figures respond to each other. The warli art symbolise the harmony and rhythm with nature.





### Feed back on Lessons

Lesson No.	Lesson Name	Content			Language			Illustrations			What You Have Learnt		
		Difficult	Interesting	Confusing	Simple	Complex	Useful	Not useful	Very helpful	Not helpful	Not helpful	Not helpful	Not helpful
1.													
2.													
3.													
4.													
5.													
6.													
7.													

Final fold and seal

### Feed back on Questions

Lesson No.	Lesson Name	Intext Questions			Terminal Questions		
		Useful	Not useful	Easy	Diff.	V. diff.	
1.							
2.							
3.							
4.							
5.							
6.							
7.							

Fourth fold

Dear Learners,

You must have enjoyed going through your course books. It was our endeavor to make the study material relevant, interactive and interesting. Production of material is a two way process. Your feedback would help us improve the study material. Take a few minutes of your time and fill the feedback form so that an interesting and useful study material can be made.

Thank you  
Coordinators  
(Folk Art)

Complete and Post the feedback form today

Third fold



Second Fold

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Yours suggestion

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Did you consult any other book to study Folk Art? Yes/No  
If Yes, give reason for consulting it

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Name : \_\_\_\_\_  
Enrolment No: \_\_\_\_\_  
Address : \_\_\_\_\_  
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Subject : \_\_\_\_\_  
Book No: \_\_\_\_\_



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