

## Fine Arts

A student may offer any one of the following courses :

(a) **Painting** (Code No. 049)  
**OR**

(b) **Graphics** (Code No. 050)  
**OR**

(c) **Sculpture** (Code No. 051)  
**OR**

(d) **Applied Arts-Commercial Arts** (Code No. 052)

The following art terminologies for all the four subjects are prescribed only for reference and general enrichment.

Elements of Composition	: Point line form, colour, tone texture and space.
Principles of Composition	: Unity, harmony, balance, rhythm, emphasis and proportion, abstraction and stylization.
Drawing & Painting	: Terminologies, Foreshortening, perspective, eyelevel, fixed point of view, Vanishing point, ration proportion, sketching, proportion sketching, drawing, light & shade, painting still-life, landscape, anatomy, vertical, horizontal, two & three dimensional, transparent & opaque.
(b) Materials	: Paper, pencil, water, acrylic colours, tempera colours, poster colours, pasted colours, water proof ink, canvas, hard-board.
Media of Composition	: Collage, Mosaic, painting, mural, fresco, batik, tye & dye.
Sculpture	: Relief and round sculpture, modeling with clay, terra-cotta, carving in wood and stone bronze casting.
Graphics	: Lino-cut, relief printing, etching, Lithography, Silk screen printing letter press and offset printing.
Applied Art	: Book cover design and illustration, cartooning, poster, advertisements for newspaper and magazine etc., photography, computer graphic.

# **Painting (Code No. 049)**

## **Introduction**

The course in Painting at Senior Secondary stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding of various important well known aspects and modes of visual art expression in India's rich cultural heritage from the period Indus valley to the present time. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

## **Objectives**

### **(3) Theory (History of Indian Art)**

The objective of including the history of Indian Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of nature and life. The students will also have an opportunity to observe and study the evolution of its mutations and synthesis with other style and the rise of an altogether new style. The students should be made aware of art as a human experience. The teachers should be able to expose them to the wide range of artistic expressions, the media and the tools used.

The history of Indian Art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian Visual Art as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended purely as guidelines.

### **(3) Practicals**

The purpose of introducing practical exercises in Painting is to help and enable the students :

- To develop skill of using drawing and painting material (surface, tools and equipments etc.)
- To sharpen their observation skills through study of common objects and various geometrical and non-geometrical forms found in life and nature.
- To develop their skills to draw and paint these observations ;
- To develop an understanding of Painting-Composition (The use of the elements and the principles of painting-composition)

- To create the forms and the colour schemes in imagination with an ability to express them effectively in drawing and painting;
- To express the different feelings and moods of life and nature in lines, forms and colours.

### CLASS XI (THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

#### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. Art of Indus Valley	5
2. Buddhist, Jain & Hindu Art	10
3. Temple Sculpture, Bronzes and Artistic aspects of Indo-Islamic Architecture	15

#### Unit 1 : Art of Indus Valley

**12 Pds.**

(Harappan and Mohenjo-daro)  
(2500 B.C. to 1500 B.C.)

##### (1) Introduction

- (i) Period and Location
- (ii) Extension : In about 1500 miles
  - (a) Harappa & Mohenjo-daro (Now in Pakistan)
  - (b) Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dhaula Veera (in India)

##### (2) Study of following

##### Sculptures and Terracottas :

- (i) Dancing girl (Mohenjo-daro)  
Bronze, 10.5 x 5 x 2.5 cm.  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi).

- (ii) Male Torso (Harappa)  
Stone, 9.2 x 5.8 x 3 cms  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi).
- (iii) Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 cm.  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi)

**(3) Study of following**

**Seal :**

- (i) Bull (Mohenjo-daro)  
Stone, 2.5 x 2.5 x 1.4 cm.  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi).

**(4) Study of following**

**Decoration on earthen wares :**

- (i) Painted earthen-ware (Jar) Mohenjo-daro  
Collection : National Museum, New Delhi).

**Unit 2 :            Buddhist, Jain and Hindu Art**  
(3<sup>rd</sup> century B.C. to 8<sup>th</sup> century A.D.)

**24 Pds.**

**(1) General Introduction to Art, during Mauryan, Shunga, Kushana & Gupta period :**

**(2) Study of following**

**Sculptures :**

- (i) Lion Capital from Sarnath (Mauryan period)  
Polished sandstone,  
Circa 3<sup>rd</sup> Century B.C.  
(Collection : Sarnath Museum, U.P.)
- (ii) Chauri Bearer from Didar Ganj (Mauryan period)  
Polished sandstone  
Circa 3<sup>rd</sup> Century B.C.  
(Collection : Patna Museum, Bihar)

- (iii) Bodhisattva head from Taxila (Gandhara)  
Stone, 27.5 x 20 x 15 cm.  
Circa 2<sup>nd</sup> Century A.D.  
(Collection : National Museum, New Delhi)
- (iv) Seated Buddha from Katra Tila  
Mathura-Kushan Period  
(Collection : Mathura Museum)
- (v) Seated Buddha from Sarnath (Gupta)  
Stone  
Circa 5<sup>th</sup> century A.D.  
(Collection : Sarnath Museum, U.P.)
- (vi) Jain Tirathankara  
Stone,  
Circa 5<sup>th</sup> Century A.D.  
(Collection : State Museum, Lucknow, U.P.)

### **(3) Introduction to Ajanta**

Location, period, No. of caves, Chaitya and Vihara, Paintings and Sculptures subject matters and technique etc.

### **(4) Study of Following**

#### **Painting & Sculpture :**

- i) Padmapani Bodhisattva (Ajanta Cave No. 1)  
Mural Painting  
Circa 5<sup>th</sup> Century A.D.
- ii) Mara Vijay (Ajanta Cave No. 26)  
Sculpture in stone.  
Circa 5<sup>th</sup> Century A.D.

## **Unit 3 : Temple Sculpture, Bronzes and Indo-Islamic Architecture**

**36 Pds.**

Artistic aspects of Indian Temples  
(6<sup>th</sup> Century A.D. to 13<sup>th</sup> Century A.D.)

### **(1) Introduction to Temple Sculpture** (6<sup>th</sup> Century A.D. to 13<sup>th</sup> Century A.D.)

**(2) Study of following Temple-Sculptures :**

- (i) Descent of Ganga (Pallava Mahabalipuram Tamilnadu period) Stone Circa 7<sup>th</sup> Century A.D.)
- (ii) Ravana shaking Mount Kailash (Rashtrakuta Ellora, Maharashtra) Stone Circa Circa 8<sup>th</sup> Century A.D.
- (iii) Trimurti (Elephanta, Maharashtra) Stone Circa 9<sup>th</sup> Century A.D.
- (iv) Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela, Khajuraho, M.P.) Circa 10<sup>th</sup> Century A.D.
- (v) Cymbal Player Sun Temple (Ganga Dynasty, Konark, Orissa) Stone, Circa 13<sup>th</sup> Century A.D.
- (vi) Mother & Child (Vimla-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu, Rajasthan) White Marble. Circa 13<sup>th</sup> Century A.D.

**(3) Bronzes**

**12 Pds.**

- (i) Introduction to Indian Bronzes
- (ii) Method of casting (solid and hollow)

**(4) Study of following South Indian Bronzes :**

- (i) Nataraj (Thanjavur Distt., Tamilnadu) Chola period (12<sup>th</sup> Century A.D.) (Collection : National Museum, New Delhi)
- (ii) Devi (Uma) Chola Period (11<sup>th</sup> Century A.D.) (Collection : National Museum, New Delhi)

**(5) Artistic Aspects of the Indo-Islamic Architecture**

**12 Pds.**

- (i) Introduction

**(6) Study of following architectures :**

- (i) Qutab Minar, Delhi
- (ii) Taj Mahal, Agra
- (iii) Go Gumbaj of Bijapur

## CLASS XI (Practical)

**One Paper**

**Time : 6 Hours**

**70 Marks**

### Unitwise Weightage

Units	Marks
1. Nature and Object Study	25
2. Painting Composition	25
3. Sessional Work	20

#### **Unit 1 : Nature and Object Study 60 Pds.**

Study of two or three natural and geometric forms in pencil with light and shade from a fixed point of view. Natural forms like plants, vegetables, fruits and flowers etc., are to be used. Geometrical forms of objects based on geometrical forms like cubes, cones, prisms, cylinders and sphere should be used.

#### **Unit 2 : Painting Composition**

- (i) Simple exercises of basic design in variation of linear geometric and Rhythmic shapes in primary and secondary colours to understand designs as organized visual arrangements. (15) **36 Pds.**
- (ii) Sketches from Life and Nature (10) **24 Pds.**

#### **Unit 3 : Sessional Work**

- (a) Five selected Nature and object study exercises drawings in any media done during the session including minimum of two still life exercise. (10) **24 Pds.**
- (b) Two selected works of paintings done during the year (10) **24 Pds.**

These selected works prepared during the course by the candidates and certified by the school authorities, as the work done in the school will be placed before the examiners for assessment.

Note : The timetable to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

## CLASS XII (THEORY)

One Paper

Time : 1 Hour

30 Marks

### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. The Rajasthani and Pahari Schools of Miniature Painting	10
2. The Mughal and Deccan Schools of Miniature Painting	10
3. The Bengal School of Painting and the Modern Trends in Indian Art	10

**Unit 1 :** The Rajasthani and Pahari Schools of Miniature Painting (16<sup>th</sup> Century A.D. to 19<sup>th</sup> Century A.D.) **24 Pds.**

Introduction to Indian Miniature Schools : Western-Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Pahari.

#### (A) *The Rajasthani Schools*

- (1) Origin and Development
- (2) Schools-Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur
- (3) Main features of the Rajasthani Schools
- (4) Study of the following Rajasthani Paintings :

Title	Painter	School
Maru-Ragini	Sahibdin	Mewar
Raja Aniruddha Singh Heera	Utkal Ram	Bundi
Chaugan Players	Dana	Jodhpur
Krishna Playing flute and dancing gopals	Nuruddin	Bikaner
Radha (Bani-Thani)	Nihal Chand	Kishangarh
Bharat meets Rama at Chitrakoot	Guman	Jaipur

#### (B) *The Pahari Schools :*

- (1) Origin and development
- (2) Schools – Basohli and Kangra
- (3) Main features of the Pahari Schools



(4) Study of the following Pahari Paintings :

<b>Title</b>	<b>Painter</b>	<b>School</b>
Krishna with Gopis	-	Basohli
Raga Megha	-	Kangra

Unit 2 : The Mughal and Deccan Schools of Miniature Painting (16<sup>th</sup> Century A.D. to 19<sup>th</sup> Century A.D.) **24 Pds.**

*(A) The Moghul School*

- (1) Origin and development
- (2) Main features of the Mughal School
- (3) Study of the following Mughal Paintings :

<b>Title</b>	<b>Painter</b>	<b>School</b>
Krishna lifting Mount Govardhan	Miskin	Akbar
Babar crossing the river Sone	Jagannath	Akbar
Jahangir holding the picture of Madona	Abul Hassan	Jahangir
Falcon on a bird rest	Ustad Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shahjahan
Marriage procession of Dara Shikoh	Haji Madni	Provincial Mughal (Oudh)

*(B) The Deccan School*

- (1) Origin and development
- (2) Main features of the Deccan School
- (3) Study of the following Deccan Paintings :

<b>Title</b>	<b>Painter</b>	<b>School</b>
Raga Hindola	-	Ahmednagar
Chand Bibi Playing Polo (Chaugan)	-	Golconda

### **Unit 3 : The Bengal School and the Modern trends in Indian Art**

**24 Pds.**

**(A) (1) A. New Era in Indian Art – an introduction**

**B. Study of the following painting**

(i) Rama Vanquishing the pride of the ocean – Raja Ravi Verma

**(2) Evolution of the Indian National Flag (First-1906, Middle-1921 and Final 1947 stages) : Study of the form and the colour scheme**

**(B) (1) Introduction to the Bengal School of Painting**

(i) Origin and development of the Bengal School

(ii) Main features of the Bengal school

**(2) Contribution of Indian artists in the struggle for National Freedom Movement**

**(3) Study of the following paintings of the Bengal School :**

(i) Journey's End	-	Abanindranath Tagore
(ii) Parthasarthi	-	Nandalal Bose
(iii) Radhika	-	M.A.R. Chughtai

**(C) The Modern Trends in Indian Art**

#### **Introduction**

**(1) Study of the following Paintings :**

(i) Magician – Gagendranath Tagore  
(ii) Mother and Child – Jamini Roy  
(iii) Woman Face – Rabindranath Tagore  
(iv) Three Girls – Amrita Sher Gill

**(2) Study of the following pieces of Sculpture :**

(i) Triumph of Labour – D.P. Roychowdhury  
(ii) Santhal Family – Ramkinker Vaij

**(3) Study of the following works of contemporary Indian Art**

#### **A. Paintings**

(i) Mother Teresa – M.F. Hussain  
(ii) Birth of Poetry – K.K. Hebbar  
(iii) Gossip – N.S. Bendre

- (iv) Untitled – G.R. Santosh
- (v) Diagonal – Tyeb Mehta

#### **(4) Graphic prints**

- (i) Whirlpool – Krishna Reddy
- (ii) Children – Somnath Hore
- (iii) Devi – Jyoti Bhatt
- (iv) Of Walls-Anupam Sud
- (v) Man, Woman and Tree – Laxma Goud

#### **(5) Sculptures**

- (i) Standing Woman – Dhanraj Bhagat
- (ii) Cries Unheard – Amar Nath Sehgal
- (iii) Ganesha – P.V. Jankiram
- (iv) Figure – Sankho Chaudhuri
- (v) Chatturmukhi – Aekka Yada Giri Rao

**Note :** The names of artists and their art work as listed above are only suggestive and in no way exhaustive. Teachers and students should expand this according to their own resources. However, the questions will be set from the above mentioned art works only.

## **PAINTING**

### **CLASS XII (PRACTICAL)**

**One Paper**

**Time : 6 Hours**

**70 Marks**

#### **Unitwise Weightage**

<b>Units</b>	<b>Marks</b>
1. Nature and Object Study	25
2. Painting Composition	25
3. Sessional Work	20

#### **Unit 1 : Nature and Object Study**

**60 Pds.**

Studies on the basis of exercises done in Class XI with two or three objects and drapery for background. Exercises in pencil with light and shade and in full colour from a fixed point of view.

**Unit 2 : Painting****60 Pds.**

Imaginative painting based on subjects from Life and or Nature in water and poster colours with colour values.

**Unit 3 : Sessional Work****48 Pds.**

(a) Five selected Nature and object Study exercises in any media done during the session, including minimum of two still life exercises. (10)

(b) Two selected works of paintings done by the candidate during the year (10)

These selected works prepared during the course by the candidate and certified by the school authorities as the work done in the school will be placed before the examiners for assessment.

Note : The time-table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

**Guidelines for Evaluation of Practical****Marking Scheme :****Part I : Nature and Object Study 25 marks**

- |       |                            |    |
|-------|----------------------------|----|
| (i)   | Drawing (composition)      | 10 |
| (ii)  | Treatment of media/colours | 10 |
| (iii) | Overall impression         | 5  |

**Part II : Painting (Composition) 25 marks**

- |       |   |    |
|-------|---|----|
| (i)   | Compositional arrangement including emphasis on the subject | 10 |
| (ii)  | Treatment of media colour                                   | 10 |
| (iii) | Originality and overall impression                          | 5  |

**Part III : Sessional Work 20 marks**

- |      |   |    |
|------|---|----|
| (i)  | Five selected Nature and object study exercises in any media including minimum of two still lives | 10 |
| (ii) | Two selected painting compositions prepared on the basis of life and nature                       | 10 |

**Note :** Sessional work will also be evaluated on the same pattern.

## **Format of the Questions :**

### **Part I : Nature and Object Study**

Draw and paint the still-life of a group of objects arranged on a drawing board before you, from a fixed point of view (given to you), on a drawing paper of half imperial size in pencil/colours. Your drawing should be proportionate to the size of the paper. The objects should be painted in realistic manner with proper light and shade and perspective etc. In this study the drawing board is not to be included.

**Note :** A group of objects to be decided by the external and internal examiners jointly as per instructions. The objects for Nature study and object study are to be arranged before the candidates.

### **Part II : Painting**

Make a Painting-Composition on any one of the following five subjects in any medium (Water/Pastel, Tempera, Acrylic) of your choice on a drawing-paper of half imperial size, either horizontally or vertically. Your composition should be original and effective. Weightage will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full space.

**Note :** Any five subjects for Painting Composition are to be decided by the external and internal examiners jointly as per instructions and are to be mentioned here strictly just before the start of the examination for part II.

### **3. (A) Instructions for the selection of the objects for Nature Study and Object Drawing :**

1. The examiners, are to select/decide two or three suitable objects in such a way so that Natural and Geometrical forms may be covered in the group of objects :
  - (i) Natural-forms-large size foliage and flowers, fruits, and vegetables etc.
  - (ii) Geometrical forms made of Wood/Plastic/Paper/Metal/Earthen etc. such as cube, cone, prism, cylinder and sphere.
2. Objects should be selected generally of large (suitable) size.
3. An object relating to nature, according to the season and location of the examination center, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of the examination so that its freshness may be maintained.

4. Two draperies in different colours (one in dark and other in light tone) are also to be included for background and foreground, keeping in view the colours and tones of the objects selected.

**(B) Instructions to decide the subjects for Painting-Composition :**

1. The examiners, are to select/decide five subjects suitable for Painting-Composition.
2. The subjects should be so designed that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely, because it is not important what you do, but how you do it.
3. The examiners are free to select/decide the subjects, but these should be according to the standard of Class XII and environment of the school/candidates.

Some identified areas of the subjects for Painting-Composition are given below, in which some more areas may also be added :

- (i) Affairs of family friends and daily life.
- (ii) Affairs of family Professionals.
- (iii) Games and Sports activities.
- (iv) Nature
- (v) Fantasy
- (vi) National, religious, cultural, historical and social events and celebrations.

**4. General Instructions to the examiners :**

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates, for Parts I, II and III, is to be evaluated on the spot jointly by the external and internal examiners.
3. Each work of Part I, II and III, after assessment is to be marked as examined and duly signed by the external and internal examiners jointly.

**Some Reference Books Suggested for Teachers :**

1. "Paint Still Life" by Claretta White yet to be revised (Walter T. Foster Publication)
2. "Art of Drawing" Grumbacher Library Wook (Walter T. Foster Publication)
3. "Collage" by Dixi Hall (Walter T. Foster Publication)
4. "On Techniques" by Leon Frank (Walter T. Foster Publication)
5. "More Trees" by Fredrick Gardner (Walter T. Foster Publication)

6. “How to Draw and Paint Textures of Animals” by Walter J. Wilweding (Walter T. Foster Publication)
7. “How to Draw and Paint Animal Expressions” by Walter J. Wilweding (Walter T. Foster Publication)
8. “Art of the Pencil” by Borough Johnson (Sir ISAAC Pitman & Sons Ltd., New Delhi)
9. “Design for You” by Ethel Jane Beitler (John Wilary & Sons Ltd., New Delhi)
10. “Complete Book of Artist’s Techniques by Dr. Kurt Herbers, (Thomas and Hudson, London).

## Graphics (Code No. 050)

### Introduction

The Course in Graphics at Senior Secondary stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding of various important, well known aspects and modes of Visual Art expression in India's rich cultural heritage from the period of Indus Valley to the present time. It encompasses also a wider range of practical exercises in making of Graphic prints for developing their mental faculties of observation, imagination creation and physical & technical skills.

### Objectives

#### (A) Theory (History of Indian Art)

**Note :** As the syllabus of Graphics (Theory) is the same as that of Painting (Theory), its objectives are same.

#### (B) Practicals

The purpose of introducing practical exercises in Graphics is to help and enable to students to make simple compositions in monochrome and in colours through the various print-making techniques using methods and material specifically prescribed for adequate results. The students should be introduced to the subject by giving a short history of the print making techniques. They should be given exercises to inculcate respect for the tools and apparatus used in the various processes including their maintenance and proper handling.

### CLASS XI ( THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

#### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. Art of Indus Valley	10
2. Buddhist & Jain Art	10
3. Temple Sculptures & South Indian Bronzes	10

**Note :** The Syllabus of Graphics (Theory) for Class XI is the same as that of Painting (Theory) for Class XI given earlier.



### CLASS XI (Practical)

**One Paper**

**Time : 6 Hours**

**70 Marks**

#### Unitwise Weightage

Units	Marks
1. Relief Printing through Linocut/Woodcut/Paper-cardboard	50
2. Sessional Work	20

**Unit 1 : To make Linocut/Woodcut/Paper-cardboard print on 1/4 imperial sheet on a given subject** **120 Pds.**

#### Syllabus for Relief Printing (Linocuts/Woodcuts/Paper-cardboard Prints)

1. Introduction of the history of print making.
2. Printing methods and materials
3. Characteristics of printing inks, solvents, and dyers.
4. Registration methods.
5. Simple, colour printing techniques.
6. Mounting and finishing of the prints.

**Unit 2 : Sessional Work**

**48 Pds.**

The selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) prepared during the course by the candidate and certified by the school authorities as the work done in the school are to be placed before the examiners for assessment.

**Note :** The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

### CLASS XII (THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

#### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. The Rajasthani School of Miniature Painting	10
2. The Mughal School of Miniature Painting	10
3. The Bengal School of Painting and the Modern Trends in Indian Art	10

**Note :** The Syllabus of Graphics (Theory) for Class XII is the same as that of Painting (Theory) for Class XII given earlier.

### **CLASS XII (PRACTICAL)**

**One Paper**

**Time : 6 Hours**

**70 Marks**

#### **Unitwise Weightage**

<b>Units</b>	<b>Marks</b>
1. Making of graphic-print through Serigraphy/Lithography/Etching and Engraving (Intaglio Process) techniques	50
2. Sessional Work	20

**Unit 1 :**      **The students in the class are expected to opt for any one of the following media depending upon the facilities available in their schools**      **120 Pds.**

**(a)      Serigraphy**

1. The history of stencils and silk screen
2. Methods and materials
3. The use and maintenance of the squeeze.
4. Sealing, registration for colour, work and preparation for printing
5. Solvents for cleaning, use and characteristics of printing inks.
6. Mounting and finishing the print.

**OR**

**(b)      Lithography**      **120 Pds.**

1. Introduction : Short history and the methods and material used in producing lithographic prints.
2. The use and characteristics of the Litho stone/Zinc plates.
3. The use of lithographic chalks and ink (Tusche).
4. Preparing for printing and use of various chemicals inking and taking proofs.
5. Papers used in lithography and getting the final Print.
6. Finishing and mounting the print.

**OR**

**(c) Etching and Engraving (Intaglio Process)**

**120 Pds.**

1. Introduction to intaglio technique with a short history, methods and materials, Etching press.
2. Preparing the plate and laying the ground (Resist) and Inking.
3. Characteristics of different types of grounds.
4. Characteristics and use of various acids.
5. Colour etching, use of stencils and marks.
6. Finishing and mounting the prints.

**Unit 2 : Sessional Work**

**48 Pds.**

Three selected prints prepared during the course by the candidate and certified by the school authorities as works done in the school and to be placed before the external examiner for assessment.

**Note :** The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

**Guidelines for Evaluation of Practical**

**1. Marking Scheme :**

<b>Part I :</b>	<b>Graphic-Composition (Print Making)</b>	<b>50 marks</b>
(i)	Emphasis on the subject	10
(ii)	Hands on the material and technique of print-making	15
(iii)	Composition and quality of print	25

**Part II : Sessional Work**

Three selected Prints (7+7+6 marks for 3 prints) = 20 marks

Note : Sessional work will also be evaluated on the same pattern.

**2. Format of the questions:**

<b>Part I :</b>	<b>Graphic Composition (Print-making)</b>	<b>50 marks</b>
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Choose one of the print-making medium available and taught in your school viz. serigraphy, lithography, etching and engraving.

Make a Graphic-Composition on any one of the five subjects given below according to the possibility and suitability of the medium :

(Note : Any five suitable subjects for “Graphic-Composition(Print-making)” are to be decided by the internal and external examiners jointly in accordance with the instructions are to be mentioned here).

Make use of line, tone and texture, exploiting the medium fully to realize composition.

Print your composition in one or two colours.

Pay special attention to print quality and cleanliness. Submit two identical prints along with all the rough layouts as your final submission.

**Size of the plate :**

- (i) Serigraphy 30 cm x 20 cm.
- (ii) Lithography 30 cm x 20 cm.
- (iii) Etching & engraving 30 cm x 20 cm.

**3. Instructions to decide the subjects for Graphic-Composition (Print-making) :**

1. The external and internal examiners, jointly are to select/decide five subjects suitable for Graphic-Composition (Print-Making).
2. Each subject should be so designed that the candidate may get a clear-cut idea of the subject, however, any candidate can perceive a subject in his/her own way but Graphic quality must be maintained in the composition.
3. The examiners are free to select/decide the subjects, but these should be according to the standard of Class XII and environment of the school/candidates.  
Some identified areas of the subjects for Graphic-Composition (Print-making) are given below in which some more areas may be added, if needed :
  - (i) Affairs of family, friends and daily life.
  - (ii) Affairs of Professionals.
  - (iii) Games & Sports Activities.
  - (iv) Nature.
  - (v) Fantasy.
  - (vi) National, religious & cultural events and celebrations.
  - (vii) Ideas-personal, social, local, provincial, national or international.

**4. Instructions to the examiners**

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates for part I & II is to be evaluated on the spot by the external and internal examiners jointly.

3. Each work of parts I & II, after assessment, is to be marked as examined and duly signed by the external and internal examiners.

**Some Reference Books Suggested for Teachers.**

1. “The Techniques of Graphic Art” by H. Van Kruiningen
2. “Printing Making”. Harvey Daniels (Hamlyn)
3. “Art is Manual for Silk Screen Print Making”, by Havy Shockler.
4. “Printing Making Today”, by Jules Helles.
5. “Silk Screen Techniques”, J.I. Biege Leison, Dover Publication, New York
6. “Introducing Screen Printing”, Anthony Kinsey Walson Guplill, New York.
7. “The Art and Craft of Screen Process Printing”, Kosloff, All the Bruce Publishing Co., New York.
8. “Practical Screen Printing”, Stephen Russ, Studio Vista Walson Auptill, New York.
9. “Artists Manual for Silk, Screen Print Making”, Harry Shekler, American Artist’s Group, New York.
10. “Lithography”, Vau Nostrav, Reinhold.
11. “Lithography for Artists”, Standley Loues, Oxford University Press.
12. “Linocuts and Woodcuts”, Michael Rothenstein Studio Vista, London.
13. “Relief Printing”, Michael Rothenstein Studio Vista, London.
14. “Etching, Engraving and Intaglio Printing”, Anthony Gross, Oxford University Press.
15. “The Art of Etching”, E.S. Sumaden Gouslable, London.

# Sculpture (Code No. 051)

## Introduction

The Course in Sculpture at Senior Secondary stage as an elective subject is aimed at developing aesthetic sense of the students through the understanding of various important, well known aspects and modes of Visual Art expression in India's rich cultural heritage from the period of Indus Valley to the present time. It encompasses also a wide range of practical exercises in making of various sculptures for developing their mental faculties of observation, imagination and creation and the physical and technical skills.

## Objectives

### (A) THEORY (History of Indian Art)

**Note :** As the syllabus of Sculpture (Theory) is the same as that of Painting (Theory), its objectives are same.

### (B) PRACTICALS

The aim is to introduce the student to the fundamentals of making sculptures. All assignments should be designed to understand problems of volume, weight, play of form in space etc., as against rendering on flat two-dimensional. Adequate technical skills may be provided depending on the facilities available.

## CLASS XI (THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. Art of Indus Valley	10
2. Buddhist & Jain Art	10
3. Temple Sculptures & South Indian Bronze	10

**Note :** The Syllabus of Sculpture (Theory) for Class XI is the same as that of Painting (Theory) for Class XI given earlier.

### CLASS XI (PRACTICAL)

**One Paper**

**Time : 6 Hours**

**70 Marks**

#### Unitwise Weightage

Units	Marks
1. Modelling in Relief (in clay or Plaster of Paris)	25
2. Modelling in Round	25
3. Sessional Work	20

**Unit 1 :** Modelling in Relief on given subjects from life and nature. **60 Pds.**

**Unit 2 :** Modelling in Round on given subjects from life and nature.  
Handling of clay and its techniques, pinching, coiling, rolling etc. **60 Pds.**

**Unit 3 :** Sessional Work **40 Pds.**

**Note :** The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

### CLASS XII (THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

#### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. The Rajasthani School of Miniature Painting	10
2. The Mughal School of Miniature Painting	10
3. The Bengal School of Painting and the Modern Trends in Indian Art	10

**Note :** The Syllabus of Graphics (Theory) for Class XII is the same as that of Painting (Theory) for Class XII given earlier.

## CLASS XII (PRACTICAL)

**One Paper**

**Time : 6 Hours**

**70 Marks**

### Unitwise Weightage

Units	Marks
1. Modelling in Relief (Clay and Plaster of Paris)	25
2. Modelling in Round (Clay and Plaster of Paris)	25
3. Sessional Work	20
<b>Unit 1 :</b> Modelling in Relief*	<b>60 Pds.</b>
<b>Unit 2 :</b> Modelling in Round*	<b>60 Pds.</b>
<b>Unit 3 :</b> Sessional Work	<b>48 Pds.</b>

Four pieces of Works prepared during the course selected by the candidate and certified by the school authorities as work executed in the school are to be placed before the examiners for assessment.

Use of Clay Composition in hollow for baking.

\*Modelling of simplified human figures, birds, animals and plants in relief and round. Geometrical shapes like cube, cone, cylinder, etc., and their composition in relief as an exercise in design study of textures. Use of Plaster of Paris.

**Note :** The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

### Guidelines for evaluation of Practical

#### 1. Marking Scheme :

<b>Part I :</b>	<b>Modelling in Relief</b>	<b>25 Marks</b>
(i)	Composition including emphasis on the subject	10
(ii)	Handling of media	10
(iii)	Creative approach & overall impression	05



(i)	Composition including emphasis on the subject	10
(ii)	Handling of media	10
(iii)	Creative approach and overall impression	05

Four works of Sculpture consisting of :

- Note :** Sessional work will also be evaluated on the same pattern.

## Part I : Modelling in Relief :

**(Note :** Any five suitable subjects for “Modelling in Relief” are to be decided by the external and internal examiners jointly in accordance with the instructions and are to be mentioned here).

Prepare a Sculpture in round, in clay medium, on any one of the following five subjects. The height should be within 25 to 30 cm. horizontally or vertically.

**Note :** Any five suitable subjects for “Modelling in Round” are to be decided in accordance with the instructions and are to be mentioned here strictly just before the start of the examination for Part II.

(1) The examiners are to select/decide five subjects suitable for Modelling in Relief and five subjects for Modelling in round. The subjects for “Modelling in Round” are to be conveyed to the candidates strictly just

before the start of the examination for Part II.

- (2) Each subject should be so designed that the candidate may get clear-cut idea of the subject, however, a candidate can perceive a subject in his/her own way. Distortion of human/animal forms may be allowed.
- (3) Choice of high or low relief should remain open to the candidates.
- (4) The examiners are free to decide the subjects but they should be according to the standard of Class XII and environment of the school/candidates. Some identified areas of the subjects for Modelling in Relief are given below in which some more areas may also be included :
  - (i) Nature Study;
  - (ii) Design, natural, decorative, stylized and geometrical;
  - (iii) Family, friends and daily life;
  - (iv) Birds and animals;
  - (v) Games and sports activities;
  - (vi) Religious, social and personal activities;
  - (vii) Cultural activities;
  - (viii) Ideas – personal, social, local, provincial, national and international.

#### **4. General instructions to the examiners :**

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates of Parts I, II and III, is to be evaluated on the spot by the external and internal examiners jointly.
3. Each work of Parts I, II and III, after assessment, is to be marked as examined and duly signed by the external and internal examiners.

#### **Some Reference Books Suggested for Teachers :**

1. “Indian Sculpture”, by Chintaman Kar.
2. “Exploring Sculpture”, by Jan Amdell Mills & Boon, London
3. “The Technique of Sculpture”, John W. Mills, P.T. Patsford Ltd., London.
4. “A History Sculpture of the World”, Sheldon Cneey, Thame and Hudson, London.
5. “Form and Space”, Edward Their, Thomes and Hudson, London.
6. “Sculpture and Ideas”, Michael F. Andrews.
7. “Modern Sculpture”, Jean Selz, Heinemann, London.
8. “Creative Carving”, (Material techniques appreciation), Dons Z. Meilach, Pritam Publishing.

## Applied Art (Code No. 052)

### Introduction

The Course in Applied Art (Commercial Art) at Senior Secondary Stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding to various important, well known aspects and modes of Visual Art expression in India's rich cultural heritage from the period of Indus Valley to the present time. It encompasses also a wide range of practical exercises in Commercial Art for developing their mental faculties of observation, imagination, creation and physical and technical skills.

### Objectives

#### (A) THEORY (History of Indian Art)

**Note :** As the syllabus of Applied Art-Commercial Art (Theory) is the same as that of Painting (Theory), its objectives are same.

#### (B) PRACTICALS

The purpose of introducing practical exercises in Applied Art (Commercial Art) is to help and enable the students to develop professional competence in making Model Drawing Lettering, layout preparation and poster so that they can link their lives with productivity.

### CLASS XI (THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

#### Unitwise Weightage

Units	Marks
<b>History of Indian Art</b>	
1. Art of Indus Valley	10
2. Buddhist & Jain Art	10
3. Temple Sculptures & South Indian Bronze	10

**Note :** The Syllabus of Sculpture (Theory) for Class XI is the same as that of Painting (Theory) for Class XI given earlier.

## CLASS XI (PRACTICALS)

# One Paper

**Time : 6 Hours**

**70 Marks**

## Unitwise Weightage

Units	Marks
1. Drawing	25
2. Lettering and layout	25
3. Sessional Work	20

**Unit 1 :      Drawing** **60 Pds.**

Drawing from Still-Life and Nature, pencil monochrome/colour.

**Unit 2 : (a) Lettering 60 Pds.**

- (i) Study of lettering of Roman and Devnagri scripts
- (ii) Identification of some type faces and their sizes

(b) Layout

Making a simple layout with lettering as the main component.

**Unit 3 :        Sessional Work** **48 Pds.**

Submission of portfolio consisting of :

- a) Five selected drawings in any media done during the year including minimum three lives. (10)
- b) Two selected works in chosen subject done during the year. (10)

**Note :** The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

## CLASS XII (THEORY)

**One Paper**

**Time : 1 Hour**

**30 Marks**

### Unitwise Weightage

Units	Marks
<b>HISTORY OF INDIAN ART</b>	
1. The Rajasthani School of Miniature Painting	10
2. The Mughal School of Miniature Painting	10
3. The Bengal School of Painting and the Modern Trends in Indian Art	10

**Note :** The Syllabus of Graphics (Theory) for Class XII is the same as that of Painting (Theory) for Class XII given earlier.

## CLASS XII (PRACTICAL)

**One Paper**

**Time : 6 Hours**

**70 Marks**

### Unitwise Weightage

Units	Marks
1. Illustration	25
2. Poster	25
3. Sessional Work	20

**Unit 1 : Illustration 60 Pds.**

Study of techniques of illustration on given subjects and simple situations supported by Drawing from life and outdoor sketching in different media suitable for printing.

**Unit 2 : Poster 60 Pds.**

Making a poster with specified data and slogan on a given subject in two or four colours.

**Unit 3 : Sessional Work****48 Pds.**

Submission of portfolio consisting of :

- (i) Five selected drawings in any media done during the year including minimum of two illustrations. (10)
- (ii) Two selected works in chosen subject done during the year. (10)

**Note :** The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

**Guidelines for Evaluation of Practical****1. Marking Scheme :****Part I : Illustrations****25 marks**

- (i) Composition including quality of drawing 10
- (ii) Emphasis on the subject with a specific situation 10
- (iii) Reproducing quality and overall impression 05

**Part II : Poster****25 marks**

- (i) Layout and Lettering 10
- (ii) Emphasis on the subject 05
- (iii) Proper colour scheme and overall impression 10

**Part III : Sessional Work****20 marks**

- (i) Five selected drawings in any media including minimum of two illustrations 10
- (ii) Two selected posters in chosen subjects 10

Note : Sessional work will also be evaluated on the same pattern.

**Format of the questions :****Part I : Illustration**

Make an illustration in black and white in any colour media on any one of the following five subjects with a specific situation.

Size of the illustration : 30 cm x 22 cm.

**Note :** Any five suitable subjects or illustration, decided by the external and internal examiners jointly in accordance with the instructions are to be mentioned here.

## **Part II : Poster**

Prepare a poster-design with specified data and slogan in English/Hindi language, in three flat colours, on any one of the following five subjects. The designing of the poster should have balanced use of typography and illustration.

Size of the Poster-design : 1/2 imp. Size.

**Note :** Any five suitable subjects for poster design decided by the external and internal examiners jointly in accordance with the instructions and are mentioned here, strictly just before the start of the examination for Part II.

### **3. (A) Instructions to decide the subjects for illustration :**

1. The examiners are to select/decide five suitable subjects.
2. Each subject should be given a specific situation, which is a main characteristic of an illustration.
3. Each subject should be so designed that the candidate may get a clear-cut idea of the subject and they can illustrate a specific situation based on given subject-areas.
4. The examiners are free to decide the subjects but these should be according to the standard of the Class XII and environment of the school/candidates.  
Some identified areas of the subjects for illustration are given below, in which some more areas may be added if needed.

### **Subject with a specific situation :**

- (i) Family and friends in daily life.
- (ii) Professionals/professions.
- (iii) Games and sports.
- (iv) Nature
- (v) National events and celebrations
- (vi) Religious events and festivals
- (vii) Culture-Dance, Drama, Music and Art.

**(B) Instructions to decide the subjects for Poster-design :**

1. The examiners are to select/decide five subjects suitable for Poster-design
2. Each subject should be given a specified data and slogan.
3. The data and slogan should be so framed/designed that the candidates may get a clear-cut idea of the subject.
4. The examiners must give the subjects data and slogan according to the standard of Class XII and environment of the School/candidates.

Some identified areas for poster-design are given below, in which some more areas/subjects may be added.

*For Advertisement on :*

- (i) Excursion/Tourism
- (ii) Cultural activities
- (iii) Community & Nature Development
- (iv) Ideas-Social, National and International
- (v) Commercial products.

**5. Instructions to the examiners :**

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates for Parts I, II & III is to be evaluated on the spot by the external and internal examiners jointly.
3. Each work of Parts I, II & III, after assessment, is to be marked as examined and signed by the external and internal examiners.

**Some Reference Books Suggested for Teachers**

1. Typology-G.M. Rege, Bombay.
2. Kalatmak Lykhai, published by D.A.V.P.
3. Figure Painting in Water Colour, Charles Reid Watson, Guptill Publication.
4. Walter T. Foster – Objective Drawing.
5. Walter T. Foster – Human Figure.
6. Walter T. Foster – Head Study.



7. Walter T. Foster – Animal Study.
8. Walter T. Foster – Landscape.
9. Applied Art Handbook – G.M. Rege, Bombay.