PAINTING (Code No. 049)
CLASS-XII (2020-21)

Theory

Maximum Marks: 30

Time allowed: 2 hours

Unit wise Weightage

<table>
<thead>
<tr>
<th>Unit1(a)</th>
<th>Content</th>
<th>Periods</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Rajasthani and Pahari Schools of Miniature Painting</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>The Mughal and Deccan Schools of Miniature Painting</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>The Bengal School of Painting and the Modern Trends in Indian Art</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>72</td>
</tr>
</tbody>
</table>

72 30

(a) The Rajasthani and Pahari Schools of Miniature Painting
(16th Century A.D. to 19th Century A.D.)
A brief introduction to Indian Miniature Schools: Western Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Pahari.

Unit 1

(a) The Rajasthani School:

1. Origin and Development
2. Sub-Schools-Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur
3. Main features of the Rajasthani School
4. Appreciation of the following Rajasthani paintings

<table>
<thead>
<tr>
<th>Title</th>
<th>Painter</th>
<th>Sub-School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maru-Ragini</td>
<td>Sahibdin</td>
<td>Mewar</td>
</tr>
<tr>
<td>Chaugan Players</td>
<td>Dana</td>
<td>Jodhpur</td>
</tr>
<tr>
<td>Krishna on swing</td>
<td>Nuruddin</td>
<td>Bikaner</td>
</tr>
<tr>
<td>Radha (Bani- Thani)</td>
<td>Nihal Chand</td>
<td>Kishangarh</td>
</tr>
<tr>
<td>Bharat Meets Rama at Chitrakuta</td>
<td>Guman</td>
<td>Jaipur</td>
</tr>
</tbody>
</table>

(b) The Pahari School:

1. Origin and development
2. Sub-Schools-Basohli, Guler, Kangra, Chamba and Garhwal
3. Main features of the Pahari School
4. Appreciation of the following Pahari paintings:
### Unit 2

The Mughal and Deccan Schools of Miniature Painting (16th Century AD to 19th Century A.D.)

#### (a) The Mughal School
1. Origin and development
2. Main features of the Mughal School
3. Appreciation of the following Mughal Paintings:

<table>
<thead>
<tr>
<th>Title</th>
<th>Painter</th>
<th>Sub-School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Krishna with Gopis Nand, Yashoda and</td>
<td>Manaku</td>
<td>Basohli</td>
</tr>
<tr>
<td>Krishna with Kinsmen Going to Vrindavana</td>
<td>Nainsukh</td>
<td>Kangra</td>
</tr>
</tbody>
</table>

#### (b) The Deccan School
1. Origin and development
2. Main features of the Deccan School
3. Appreciation of the following Deccan paintings:

<table>
<thead>
<tr>
<th>Title</th>
<th>Painter</th>
<th>Sub-School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hazrat Nizamuddin Auliya and Amir Khusro</td>
<td>Unknown</td>
<td>Hyderabad</td>
</tr>
<tr>
<td>Chand Bibi Playing Polo (Chaugan)</td>
<td>Unknown</td>
<td>Gol Konda</td>
</tr>
</tbody>
</table>

### Unit 3:

#### (a) The Bengal School of Painting and the Modern trends in Indian Art (About the beginning to mid of the 20th Century)

<table>
<thead>
<tr>
<th>Periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
</tr>
</tbody>
</table>

(i) National Flag of India and the Symbolic significance of its forms and the colours.

(ii) Introduction to the Bengal School of Painting
(iii) Origin and development of the Bengal School of Painting
(iv) Main features of the Bengal School of Painting
### Appreciation of the following paintings of the Bengal school:

1. Journey’s End – Abanindranath Tagore
2. Shiv and Sati – Nandla Bose
3. Radhika – M.A.R.Chughtai
4. Meghdoot - Ram Gopal Vijaivargiya

*Contribution of Indian artists in the struggle for National Freedom Movement.*

### The Modern Trends in Indian Art

#### Appreciation of the following contemporary (Modern) Indian Art

#### Paintings:

1. Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma
2. Mother and child – Jamini Roy
3. Haldi Grinders - Amrita Sher Gill
4. Mother Teresa - M.F.Husain

#### Graphic - prints:

1. Children – Somnath Hore
2. Devi – Jyoti Bhatt
3. Of Walls - Anupam Sud
4. Man, Woman and Tree - K. Laxma Goud

#### Sculptures:

1. Triumph of Labour - D. P. Roychowdhury
2. Santhal Family - Ramkinkar Vaij
3. Cries Un - heard – Amar Nath Sehgal
4. Ganesha - P.V. Janaki Ram

The names of artists and titles of their artworks 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 artworks only.
PAINTING (Code No. 049)  
CLASS-XII (2020-21)

Practical  
Maximum Marks: 70

Time allotted: 6 hours (3+3)

Unitwise Weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Content</th>
<th>Periods</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nature, and Object Study</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Painting Composition</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Portfolio Assessment</td>
<td>48</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>148</strong></td>
<td><strong>70</strong></td>
</tr>
</tbody>
</table>

Unit 1: Nature and Object Study  
Studies on the basis of exercises done in class XI with two or three objects and two draperies (in different colours) for background and foreground. Exercises in pencil with light and shade and in full colour from a fixed point of view.  
25 marks  
50 Periods

Unit 2: Painting Composition  
Imaginative painting based on subjects from Life and Nature in water and poster colours with colour values.  
25 marks  
50 Periods

Unit 3: Portfolio Assessment  
20 marks  
48 Periods

a) Record of the entire year's performance from sketch to finished product.  
10 marks

b) Four selected nature and object study exercises in any media done during the session  
5 marks

c) Two selected works of paintings composition done by the candidate during the year  
3 marks

d) One selected works based on any Indian Folk Art (Painting)  
2 marks

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:
1. The candidates should be given one hour-break after first three hours.
2. 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:**

<table>
<thead>
<tr>
<th>Part I: Nature and Object Study,</th>
<th>25 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Drawing (composition)</td>
<td>10</td>
</tr>
<tr>
<td>(ii) Treatment of media/colours</td>
<td>05</td>
</tr>
<tr>
<td>(iii) Overall impression</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part II: Painting Composition</th>
<th>25 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Compositional arrangement including emphasis on the subject</td>
<td>10</td>
</tr>
<tr>
<td>(ii) Treatment of media (colour) and appropriate colour scheme</td>
<td>05</td>
</tr>
<tr>
<td>(iii) Originality, creativity and overall impression</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part III: Portfolio Assessment</th>
<th>20 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Record of the entire year’s performance from sketch to finished product.</td>
<td>10</td>
</tr>
<tr>
<td>(ii) Four selected nature and object study exercises in any media</td>
<td>05</td>
</tr>
<tr>
<td>(iii) Two selected painting compositions prepared by the candidate</td>
<td>03</td>
</tr>
<tr>
<td>(iv) One selected works based on any Indian Folk Art (Painting)</td>
<td>02</td>
</tr>
</tbody>
</table>

2. **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 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 Composition**

Make a painting - composition on any 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 mentioned here strictly just before the start of the examination for part II.

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

1. The examiners (Internal and External) 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 centre, 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.

(A) Instructions to decide the subjects for Painting-Composition:
1. The examiners (Internal and External) 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 (Internal and External) jointly 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, are 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.
B. 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
Note: As the syllabus of Graphics (Theory) is the same as that of Painting (Theory), its objectives are same.

B) Practical
The purpose of introducing practical exercises in graphics is to help and enable 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.
## Theory

**Time allowed: 2 hours**

**Unit wise Weightage**

<table>
<thead>
<tr>
<th>Units</th>
<th>Content</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 a)</td>
<td>Six Limbs of Indian Painting &amp; Fundamental of Visual Arts (Elements &amp; Principles)</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>b)</td>
<td>Pre-Historic Rock-Paintings and Art of Indus Valley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Buddhist and Jain and Hindu Art</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Temple Sculptures, Bronzes and Artistic aspects of Indo- Islamic Architecture</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>72</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

**Note:** The Syllabus of Graphics (Theory) for Class XI is the same as that of Painting (Theory) for class XI given earlier.
Graphics Code No. 050  
CLASS-XI (2020-21)

Practical  
Time allowed: 6 Hours (3+3)  
Unit wise Weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Content</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relief Printing through Linocut/Woodcut/Paper-cardboard</td>
<td>100</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>Portfolio Assessment</td>
<td>48</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>148</strong></td>
<td><strong>70</strong></td>
</tr>
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</table>

Unit 1: To make Linocut/Woodcut/Paper-cardboard print on 1/4 Imperial sheet on a given subject Syllabus for Relief Printing (Linocuts/Woodcuts/Paper-cardboard Prints).  
1. Printing methods and materials.  
2. Characteristics of printing inks, solvents, and dyers.  
3. Registration methods.  
4. Simple, colour printing techniques.  
5. Finishing and mounting of the print.  

Unit 2: Portfolio Assessment  

a) Record of the entire year's performance from sketch to finished product  
   10 Marks

b) Three selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) from the works prepared during the course  
   05 marks

c) Four selected prints based on Indian Folk Art  
   05 marks

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.

Notes:
1. The candidates should be given one hour break after first three hours.
2. The time-table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.
Graphics (Code No. 050)  
CLASS-XII (2020-21)

Theory  
Time allowed: 2 Hours  
Unit wise Weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td></td>
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</tr>
<tr>
<td>Six Limbs of Indian Painting &amp; Fundamental of Visual Arts (Elements &amp; Principles)</td>
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<td></td>
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<td>The Rajasthani and Pahari Schools of Miniature Painting</td>
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<tr>
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<td>3</td>
<td></td>
<td></td>
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<td>The Bengal School of Painting and the Modern Trends in Indian Art</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>72</td>
<td>30</td>
</tr>
</tbody>
</table>

**Note:** The Syllabus of Graphics (Theory) for Class XII is the same as that of Painting (Theory) for class XII given earlier.
## Graphics Code No. 050
### CLASS-XII (2020-21)

**Practical**

**Time allowed: 6 hours.**

**Unit wise Weightage**

<table>
<thead>
<tr>
<th>Unit</th>
<th>Content</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Making of graphic-print through Serigraphy/Lithography/Etching and Engraving (Intaglio Process) techniques</td>
<td>100</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>Portfolio Assessment</td>
<td>48</td>
<td>20</td>
</tr>
</tbody>
</table>

**Total** | 148 | 60 |

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

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Units</th>
<th>Periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 a)</td>
<td>Serigraphy</td>
<td>120 Periods</td>
</tr>
<tr>
<td>1.</td>
<td>The history of stencils and silkscreen.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Methods and materials.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>The use and maintenance of the squeeze.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Sealing, registration for colour, work and preparation for printing.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Solvents for cleaning, use and characteristics of printing inks.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Finishing and mounting of the print.</td>
<td></td>
</tr>
</tbody>
</table>

**OR**

<table>
<thead>
<tr>
<th>b)</th>
<th>Lithography</th>
<th>100 Periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Introduction: Short history and the methods and material used in producing lithographic prints</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>The use and characteristics of the Litho stone/Zincplates.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>The use of lithographic chalks and ink (Tusche).</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Preparing for printing and use of various chemicals inking and taking proofs.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Papers used in lithography and getting the final print.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Finishing and mounting of the print.</td>
<td></td>
</tr>
</tbody>
</table>

**OR**

<table>
<thead>
<tr>
<th>C)</th>
<th>Etching and Engraving (Intaglio Process)</th>
<th>120 Periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Introduction to intaglio technique with a short history, methods and materials, Etching process.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Preparing the plate and laying the ground (resist) and Inking.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Characteristics of different types of grounds.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Colour etching, use of stencils and marks.</td>
<td></td>
</tr>
</tbody>
</table>
GUIDELINES FOR EVALUATION OF PRACTICAL

1. Marking Scheme:

**Part I: Graphic-Composition (print making)**  
50 marks

(i) Emphasis on the subject  
10
(ii) Handling on the material and technique of print-making  
10
(iii) Composition and quality of print  
30

**Part II: Portfolio Assessment**  
20 marks

(a) Record of the entire year's performance from sketch to finished product.  
10
(b) Five selected Prints  
10
(c) Five selected prints based on  
Indian Folk Art – Lino-cut/Wood-cut/paper-card based prints

2. Format of the questions:

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.

**Part I: Graphic Composition (print-making)**  
50 marks

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

**Instructions to decide the subjects for Graphic –Composition:**

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 family professionals.
(iii) Games & Sports Activities.
(iv) Nature.
(v) Fantasy.
(vi) National, religious and cultural, historical and social events and celebrations.
(vii) Historical monuments
(viii) Folk and classical dances/theatres
(ix) Traditional/ancient sculpture and painting
(x) Relevant social issues

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

B) PRACTICAL
   The purpose of introducing practical exercises in sculpture is to help and enable the students to make 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.
Sculpture Code No. 051
CLASS-XI (2020-21)

Theory

Maximum Marks: 30

Time allowed: 2 Hours

Unit wise weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Periods</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 a) Six Limbs of Indian Painting &amp; Fundamental of Visual Arts (Elements &amp; Principles)</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>b) Pre-Historic Rock-Painting and Art of Indus Valley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Buddhist, Jain and Hindu Art</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic Architecture</td>
<td>24</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>72</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

Note: The Syllabus of Sculpture (Theory) for Class XI is the same as that of Painting (Theory) for Class XI given earlier.
Sculpture (Code No. 051)
CLASS–XI (2020–21)

Practical
Time allowed: 6 hours
Unit wise Weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Content</th>
<th>Periods</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Modeling in Relief (in clay or plaster of Paris)</td>
<td>50</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Modeling in Round (in clay or plaster of Paris)</td>
<td>50</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Portfolio Assessment</td>
<td>48</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>148</td>
<td>60</td>
</tr>
</tbody>
</table>

The selected pieces prepared during the course by the candidate and certified by school authorities as works 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 10 marks in design study of textures. Use of plaster of Paris.

Note:
1. The candidate should be given one hour break after first three hours.
2. The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.
Sculpture (Code No. 051)  
Class XII (2020-21)

Theory  
Time allowed: 2 Hours  
Unit wise weightage  

<table>
<thead>
<tr>
<th>Unit</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 a) Six Limbs of Indian Art Painting &amp; Fundamental of Visual Arts (Elements &amp; Principles)</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>b) The Rajasthani and Pahari Schools of Miniature Painting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The Mughal and Deccan Schools of Miniature Painting</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>The Bengal School of Painting and the Modern Trends in Indian Art</td>
<td>24</td>
</tr>
<tr>
<td>Total</td>
<td>72</td>
<td>30</td>
</tr>
</tbody>
</table>

Note: The Syllabus of Sculpture (Theory) for Class XII is the same as that of Painting (Theory) for Class XII given earlier.
Sculpture (Code No. 051)
Class XII (2020-21)

Practical
Time allowed: 6 hours. (3+3)
Unit wise Weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Content</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Modeling in Relief (Clay and plaster of Paris)</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Modeling in Round (clay and plaster of Paris)</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Portfolio Assessment</td>
<td>48</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>70</strong></td>
</tr>
</tbody>
</table>

Unit 1: Modeling in relief*

Unit 2: Modeling in round*

Unit 3: Portfolio Assessment

a) Record of the entire year’s performance from sketch to finished product. Four pieces of work prepared during the course selected by the candidate. 10 Marks

b) One selected piece based on Indian folk Art (Sculpture- Round or Relief)

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.

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

Note:
1. The candidate should be given one hour break after first three hours.
2. 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:

<table>
<thead>
<tr>
<th>Part I: Modeling in Relief</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Composition including emphasis on the subject</td>
<td>10</td>
</tr>
<tr>
<td>(ii) Handling of media</td>
<td>05</td>
</tr>
<tr>
<td>(iii) Creative approach and overall impression</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>25 Marks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part II: Modeling in Round</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Composition including emphasis on the subject</td>
<td>10</td>
</tr>
<tr>
<td>(ii) Handling of media</td>
<td>05</td>
</tr>
<tr>
<td>(iii) Creative approach and overall impression</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>25 Marks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part III: Portfolio Assessment</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Record of the entire year’s performance from sketch to finished product</td>
<td>10</td>
</tr>
<tr>
<td>(b) Three works of sculpture consisting of:</td>
<td>10</td>
</tr>
<tr>
<td>(i) One sculpture in relief (High Relief)</td>
<td>2.5</td>
</tr>
<tr>
<td>(ii) One sculpture in relief (Low Relief)</td>
<td></td>
</tr>
<tr>
<td>(c) One Sculpture in round</td>
<td>05</td>
</tr>
<tr>
<td>(d) One selected works of sculpture based on any Indian Folk Art (Sculpture)</td>
<td>05</td>
</tr>
<tr>
<td></td>
<td>20 Marks</td>
</tr>
</tbody>
</table>

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

2. Format of the questions: Part I: Modelling in Relief:

Make a sculpture in Relief (low/high) on any one of the following five subjects. The size should be within 25 to 30 cm. (horizontally or vertically) and about 4 cm. in thickness from the board.

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

Part II: Modeling in Round:

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.

3. Instructions to decide the subjects for Modeling in Relief and Round:

The examiners (Internal and External) are to select/decide five subjects suitable for modeling in relief and five subjects for modeling 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.
1. Each subject should be so designed that the candidate may get a 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.

2. Choice of high or low relief should remain open to the candidates.

3. The examiners (Internal and External) 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 Modeling 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.
   4. Finishing and mounting of the prints.

Unit 2: Record of the entire year’s performance from sketch to 10 marks
finished product
   a) 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.
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
Notes: As the syllabus of Applied Art-Commercial Art (Theory) is the same as that of Painting (Theory), its objectives are same.

B) PRACTICAL: 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.
## Theory

Maximum Marks: 30

Time allowed: 2 Hours

<table>
<thead>
<tr>
<th>Unit</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (a) Six Limbs of Indian Art Painting &amp; Fundamental of Visual Arts (Elements &amp; Principles)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) Pre-Historic Rock-Paintings and Art of Indus Valley</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>2 Buddhist, Jain and Hindu Art</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>3 Temple Sculpture Bronze and Artistic aspects of Indo-Islamic Architecture</td>
<td>36</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>72</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

**Note:** The Syllabus of Applied Art-Commercial Art (Theory) for Class XI is the same as that of Painting (Theory) for Class XI given earlier.
APPLIED ART -COMMERCIAL ART (PRACTICALS)
(Code No. 052)
CLASS-XI (2020-21)

Practical
Time allowed: 6 hours. (3+3)

<table>
<thead>
<tr>
<th>Unit</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Drawing</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>2 Lettering and layout</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>3 Portfolio Assessment</td>
<td>48</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>148</td>
<td>70</td>
</tr>
</tbody>
</table>

**Unit 1**
**Drawing**

**Unit 2**
(a) **Lettering**
Study of lettering of Roman and Devnagri Scripts identification of some type-faces and their sizes

(b) **Layout**
Making a simple layout with lettering as the main component.

**Unit 3**
**Portfolio Assessment**
(a) Record of entire year's performance from sketch to finished product 10 Marks
(b) Four selected drawings in any media done during 05 Marks
(c) Two selected works in chosen subject done during the year. 02 Marks
(d) Two selected works based on Indian Folk Art 03 Marks

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

**Notes:**
1. The candidate should be given one hour break after first three hours.
2. The time table to be so framed as to allow the students to work continuously for minimum of periods at a stretch.
### APPLIED ART - COMMERCIAL ART (Code No. 052)

**CLASS–XII (2020-21)**

**Theory**

Time: 2 Hour Unit wise Weightage

<table>
<thead>
<tr>
<th>Unit</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>72</td>
</tr>
</tbody>
</table>

**Note:** The Syllabus of Applied Art-Commercial Art (Theory) for Class XII is the same as that of Painting (Theory) for Class XII given earlier.
APPLIED ART - COMMERCIAL ART (Code No. 052)
CLASS-XII (2020-21)

Practical
Time allowed: 6 hours. (3+3)

<table>
<thead>
<tr>
<th>Unit</th>
<th>Subject</th>
<th>Period</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Illustration</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Poster</td>
<td>50</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Portfolio Assessment</td>
<td>48</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>70</strong></td>
</tr>
</tbody>
</table>

Unit 1  Illustration
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. 25 marks 50 Periods

Unit 2  Poster
Making a poster with specified data and slogan on a given subject in two or three colours. 25 marks 50 Periods

Unit 3  Portfolio Assessment
(a) Record of the entire years performance from sketch to finished product. 10
(b) Four selected drawings in any media done during the year including minimum of two illustrations 05
(c) Two selected posters in chosen subject. 03
(d) Two selected works based on Indian Folk Art 02

These selected works proposed during the course by the candidates and certified by the school authorities the works 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: Illustrations

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

Part II: Poster

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

Part III: Portfolio Assessment

(a) Record of the entire year's performance from sketch to finished product. 10
(b) Five selected drawings in any media including minimum of two illustrations. 05
(c) Two selected posters in chosen subjects. 10
(d) Two selected works based on Indian Folk Art

1. Format of the questions:

Part: 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/Regional 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.
3. A) **Instructions to decide the subjects for illustration:**

1. The examiners (Internal and External) 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 (Internal and External) 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 (Internal and External) 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 (Internal and External) 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.

1. **For Advertise Mention:**
   (i) Excursion/Tourism
   (ii) Cultural activities
   (iii) Community and nature development
   (iv) Ideas-Social, national and international
   (v) Commercial products

2. **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 by the and internal examiners jointly.
   3. Each work of parts I, II and III, after assessment, is to be marked as examined and signed by the external and internal examine.