

PAINTING (Code No. 049)
CLASS-XI (THEORY) (2022-23)

One Theory Paper
Unit wise Weightage

30 Marks
Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	Pre-Historic rock paintings and art of Indus Valley	24	10
2	Buddhist, Jain and Hindu Art	24	10
3	Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic architecture	24	10
		72	30

Unit	Content	24 Periods
1.	A. Pre-Historic Rock-Paintings Introduction 1) Period and Location 2) Study and appreciation of following Pre-historic paintings: i. Wizard's Dance, Bhimbethaka	
	B. Introduction 1) Period and Location. 2) Extension: In about 1500 miles. i. Harappa & Mohenjo-daro (Now in Pakistan) ii. Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dholavira (in India)	
2	Study and appreciation of following: Sculptures and Terra cottas: 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) Red lime 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 c Circa 2500 B.C. (Collection: National Museum, New Delhi).	
3	Study and appreciation of following Seal:	
	i. Bull (Mohenjo-daro) Stone (Steatite), 2.5 x 2.5 x 1.4 cm. Circa 2500 B.C. (Collection: National Museum, New Delhi). Decoration on earthen wares: Painted earthen-ware (Jar) Mohenjo-daro (Collection: National Museum, New Delhi).	

Unit 2	Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)	24 Periods
1.	General Introduction to Art during Mauryan, Shunga, Kushana(Gandhara and Mathura styles) and Gupta period:	
2.	Study and appreciation of following Sculptures:	
	i. Lion Capital from Sarnath (Mauryan period) Polished sandstone, Circa 3rd Century B.C. (Collection: Sarnath Museum, U.P.)	
	ii. Chauri Bearer from Didar Ganj (Yakshi) (Mauryan period) Polished sandstone Circa 3rd Century B.C.(Collection: Patna Museum, Bihar)	
	iii. Seated Buddha from Katra Mound, Mathura-(Kushan Period- Mathura Style) Red-spotted Sand Stone, Circa 3rd Century AD. (Collection: Govt. Museum, Mathura)	
	iv. Jain Tirathankara (Gupta period) Stone Circa 5th 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 matter and technique etc.	
Unit 3	Temple Sculpture, Bronzes and artistic aspects of Indo-Islamic Architecture	24 Periods
(A)	Artistic aspects of Indian Temple sculpture (6 th Century A.D. to 13 th Century A.D.) 1) Introduction to Temple Sculpture (6 th Century A.D. to 13 th Century A.D.) 2) Study and appreciation of following Temple-Sculptures: i. Descent of Ganga (Pallava period, Mahabalipuram, Tamil Nadu), granite rock Circa 7 th Century A.D. ii. Trimuti (Elephanta, Maharashtra) Stone Circa 9 th Century A.D. iii. Lakshmi Narayana (Kandariya Mahadev Temple)(Chandela period, Khajuraho, Madhya Pradesh) Stone Circa 10 th Century A.D. iv. Cymbal Player, Sun Temple (Ganga Dynasty, Konark, Orrisa) Stone Circa 13 th Century A.D. v. Mother and Child (Vimal-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu; Rajasthan) white marble, Circa 13 th Century A.D.	
(B)	Bronzes : 1. Introduction to Indian Bronzes. 2. Method of casting (solid and hollow) 3. Study and appreciation of following South Indian Bronze:	
	i. Nataraj (Chola period Thanjavur Distt., Tamil Nadu) 12th Century A.D. (Collection : National Museum, New Delhi)	
(C)	Artistic aspects of the indo-Islamic architecture: 1. Introduction 2. Study and appreciation of following architecture: i. Qutub Minar, Delhi ii. Gol Gumbad of Bijapur	

PAINTING (Code No. 049)

CLASS-XI (2022-23)

(PRACTICAL)

One Practical Paper

70 Marks

Time: 6 Hours (3+3)

Unit wise Weightage

Units	Content	Periods	Marks
1	Nature and Object Study	50	25
2	Painting Composition	50	25
3	Portfolio Assessment	48	20
		148	70

Unit 1: Nature and Object Study

25 Marks 50 Periods

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 like cubes, cones, prisms, cylinders and spheres should be used.

Unit 2: Painting Composition

25 Marks 50 Periods

- (i) Simple exercises of basic design in variation of geometric and rhythmic shapes in geometrical and decorative designs and colours to understand designs as organised visual arrangements. 10 Marks 25 Periods
- (ii) Sketches from life and nature 15 Marks 25 Periods

Unit 3: Portfolio Assessment

20 Marks 48 Periods

- (a) Record of the entire years' performance from sketch to finished product. 10 Marks
- (b) Five selected nature and object study exercises in any media done during session including the minimum of two still life exercises. 05 Marks
- (c) One selected work of paintings composition done during the year 03 Marks
- (d) Two selected works of paintings done during the year 02 Marks

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:

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.

PAINTING (Code No. 049)**CLASS-XII (2022-23)**Theory
Marks:30

Maximum

Time allowed: 2 hours

Unit wise Weightage

Time: 2 Hours

Unit1(a)	Content	Periods	Marks
1	The Rajasthani and Pahari Schools of Miniature Painting	24	10
2	The Mughal and Deccan Schools of Miniature Painting	24	10
3	The Bengal School of Painting and the Modern Trends in Indian Art	24	10
		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.	18 Periods
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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

Title	Painter	Sub-School
Maru-Ragini	Sahibdin	Mewar
Chaugan Players	Dana	Jodhpur
Krishna on swing	Nuruddin	Bikaner
Radha (Bani- Thani)	Nihal Chand	Kishangarh
Bharat Meets Rama at Chitrakuta	Guman	Jaipur

(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:

Title	Painter	Sub-School
Krishna with Gopis Nand, Yashoda and	Manaku	Basohli
Krishna with Kinsmen Going to Vrindavana	Nainsukh	Kangra

Unit 2

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

18

(a) The Mughal School

1. Origin and development
2. Main features of the Mughal School
3. Appreciation of the following Mughal Paintings:

Title

Painter

Krishna Lifting Mount Govardhana

Miskin

Falcon on a Bird-Rest

Ustad Mansoor

Kabirand Raidas

Ustad Faquirullah Khan

Marriage Procession of Dara Shukoh

Haji Madni

(b) The Deccan School

1. Origin and development
2. Main features of the Deccan School
3. Appreciation of the following Deccan paintings:

Title	Painter	Sub-School
Hazrat Nizamuddin Auliya and Amir Khusro	Unknown	Hyderabad
Chand Bibi Playing Polo (Chaugan)	Unknown	Gol Konda

Unit 3: (a)	The Bengal School of Painting and the Modern trends in Indian Art (About the beginning to mid of the 20th Century)	24 Periods
(i)	National Flag of India and the Symbolic significance of its forms and the colours.	
(ii)	Introduction to the Bengal School of Painting (i) Origin and development of the Bengal School of Painting (ii) Main features of the Bengal School of Painting	
(iii)	Appreciation of the following paintings of the Bengal school: (i) Journey's End – Abanindranath Tagore (ii) Shiv and Sati- Nandla Bose (iv) Radhika - M.A.R.Chughtai (v) Meghdoot - Ram Gopal Vijaivargiya Contribution of Indian artists in the struggle for National Freedom Movement.	
(b)	The Modern Trends in Indian Art Appreciation of the following contemporary (Modern) Indian Art	
(i)	Paintings: (i) Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma (ii) Mother and child – Jamini Roy (iii) Haldi Grinders - Amrita Sher Gill Mother Teresa - M.F.Husain	
(ii)	Graphic - prints: (i) Children – Somnath Hore (ii) Devi – Jyoti Bhatt (iii) Of Walls - Anupam Sud Man, Woman and Tree - K. Laxma Goud	
(iii)	Sculptures: (i) Triumph of Labour - D. P. Roychowdhury (ii) Santhal Family - Ramkinkar Vajj (iii) Cries Un - heard – Amar Nath Sehgal Ganesha - P.V. Janaki Ram	

(iii)	Appreciation of the following paintings of the Bengal school: (iii) Journey's End – Abanindranath Tagore (iv) Shiv and Sati- Nandla Bose (vi) Radhika - M.A.R.Chughtai (vii) Meghdoot - Ram Gopal Vijaivargiya Contribution of Indian artists in the struggle for National Freedom Movement.	
(b)	The Modern Trends in Indian Art Appreciation of the following contemporary (Modern) Indian Art	
(i)	Paintings: (iv) Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma (v) Mother and child – Jamini Roy (vi) Haldi Grinders - Amrita Sher Gill (vii) Mother Teresa - M.F.Husain	
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(iii)	Sculptures: (iv) Triumph of Labour - D. P. Roychowdhury (v) Santhal Family - RamkinkarVaij (vi) Cries Un - heard – Amar Nath Sehgal (vii) 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 (2022-23)

Practical

Maximum Marks:70

Time allotted: 6 hours (3+3)

Unit wise Weightage

Unit	Content	Periods	Marks
1	Nature, and Object Study	50	25
2	Painting Composition	50	25
3	Portfolio Assessment	48	20
	Total	148	70

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:

Part I: Nature and Object Study,	25 marks
(i) Drawing (composition)	10
(ii) Treatment of media/colours	05
(iii) Overall impression	10
Part II: Painting Composition	25 marks
(i) Compositional arrangement including emphasis on the subject	10
(ii) Treatment of media (colour) and appropriate colour scheme	05
(iii) Originality, creativity and overall impression	10

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

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.

Graphics Code No. 050
CLASS-XI (2022-23)

Theory
Time allowed: 2 hours
Unit wise Weightage

Maximum Marks:30

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

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 (2022-23)

Practical

Maximum Marks:70

Time allowed: 6 Hours (3+3)

Unit wise Weightage

Unit	Content	Period	Marks
1	Relief Printing through Linocut/Woodcut/Paper-cardboard	100	50
2	Portfolio Assessment	48	20
	Total	148	70

Unit 1:	To make Linocut/Woodcut/Paper-cardboard print on 1/4 Imperial sheet on a given subject Syllabus for Relief Printing (Lonocuts/Woodcuts/Paper-cardboard Prints). 1. Printing methods and materials. 2. Characteristics of printing inks, solvents, and dyes. 3. Registration methods. 4. Simple, colour printing techniques. 5. Finishing and mounting of the print.	100 Periods
Unit 2:	Portfolio Assessment	48 Periods
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 (2022-23)****Theory****Maximum Marks:30****Time allowed:2 Hours****Unit wise Weightage**

Unit		Period	Marks
1 (a)	Six Limbs of Indian Painting & Fundamental of Visual Arts (Elements & Principles)		
(b)	The Rajasthani and Pahari Schools of Miniature Painting	24	10
2	The Mughal and Deccan schools of Miniature Painting	24	10
3	The Bengal School of Painting and the Modern Trends in Indian Art	24	10
		72	30

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

Practical**Maximum Marks:70****Time allowed: 6 hours.****Unit wise Weightage**

Unit	Content	Period	Marks
1	Making of graphic-print through Serigraphy/Lithography/Etching and Engraving (Intaglio Process) techniques	100	50
2	Portfolio Assessment	48	20
	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.

Sr. No.	Units	Periods
1 a)	Serigraphy 1. The history of stencils and silkscreen. 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. Finishing and mounting of the print.	120 Periods
	OR	
b)	Lithography	100 Periods

	1. Introduction: Short history and the methods and material used in producing lithographic prints 2. The use and characteristics of the Litho stone/Zincplates. 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 of the print.	
	OR	
C)	Etching and Engraving (Intaglio Process)	120 Periods
	1. Introduction to intaglio technique with a short history, methods and materials, Etching process. 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.	

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
<ul style="list-style-type: none"> • 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

3. 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.

Sculpture Code No. 051
CLASS-XI (2022-23)

Theory

Maximum Marks:30

Time allowed: 2 Hours

Unit wise weightage

Unit		Periods	Marks
1 a)	Six Limbs of Indian Painting & Fundamental of Visual Arts (Elements & Principles)	24	10
b)	Pre-Historic Rock-Painting and Art of Indus Valley		
2	Buddhist, Jain and Hindu Art	24	10
3	Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic Architecture	24	10
	Total	72	30

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 (2022-23)

Practical

Maximum Marks:70

Time allowed: 6 hours

Unit wise Weightage

Unit	Content	Periods	Marks
1	Modeling in Relief (in clay or plaster of Paris)	50	20
2	Modeling in Round (in clay or plaster of Paris)	50	20
3	Portfolio Assessment	48	20
	Total	148	60

Unit 1:	Modeling in relief on given subjects from life and nature	50 Periods
Unit 2:	Modeling in round on given subjects from life and nature. Handling of clay and its techniques, pinching, coiling, rolling, etc.	50 Periods
Unit 3:	Portfolio Assessment	48 Periods
a	Record the entire year's performance from sketch to finished product	10 marks
b	Four selected pieces of works prepared during the course by the candidate	5 marks
c	Three selected pieces based on Indian Folk Art (Sculpture – Round or Relief)	5 marks

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 (2022-23)

Theory

Maximum Marks:30

Time allowed: 2 Hours

Unit wise weightage

Unit		Period	Marks
1 a)	Six Limbs of Indian Art Painting & Fundamental of Visual Arts (Elements & Principles)	24	10
b)	The Rajasthani and Pahari Schools of Miniature Painting		
2	The Mughal and Deccan Schools of Miniature Painting	24	10
3	The Bengal School of Painting and the Modern Trends in Indian Art	24	10
	Total	72	30

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 (2022-23)

Practical

Maximum Marks:70

Time allowed: 6 hours. (3+3)

Unit wise Weightage

Unit	Content	Period	Marks
1	Modeling in Relief (Clay and plaster of Paris)	50	25
2	Modeling in Round (clay and plaster of Paris)	50	25
3	Portfolio Assessment	48	25
	Total	148	70

Unit 1: Modeling in relief* 50Pds

Unit 2: Modeling in round* 50Pds

Unit 3: Portfolio Assessment 48Pds

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) 10 Marks

* 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:

Part I: Modeling in Relief		
(i) Composition including emphasis on the subject	10	
(ii) Handling of media	05	25 Marks
(iii) Creative approach and overall impression	10	
Part II: Modeling in Round		
(i) Composition including emphasis on the subject	10	
(ii) Handling of media	05	25 Marks
(iii) Creative approach and overall impression	10	
Part III: Portfolio Assessment		
(a) Record of the entire year's performance from sketch to finished product.	10	
(b) Three works of sculpture consisting of:	10	
(i) One sculpture in relief (High Relief)	2.5	20 Marks
(ii) One sculpture in relief (Low Relief)		
(c) One Sculpture in round	05	
(d) One selected works of sculpture based on any Indian Folk Art (Sculpture)	05	

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 finished product

10 marks

- 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.

APPLIED ART (COMMERCIAL ART)
(Code No. 052)
CLASS–XI (2022-23)

Theory
Time allowed: 2 Hours

MaximumMarks:30

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

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 (2022-23)

Practical

Maximum Marks:70

Time allowed: 6 hours. (3+3)

Unit		Period	Marks
1	Drawing	50	25
2	Lettering and layout	50	25
3	Portfolio Assessment	48	20
	Total	148	70

Unit 1	Drawing Drawing from Still-Life and Nature, medium-pencil monochrome/colour.		50 Pds.
Unit 2	(a) Lettering Study of lettering of Roman and Devnagri Scripts identification of some type-faces and their sizes		50 Pds.
	(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	48 Pds.
	(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 (2022-23)

Theory

Maximum Marks: 30

Time: 2 Hour Unit wise Weightage

Unit		Period	Marks
1 a	Six Limbs of Indian Art Painting & Fundamental of Visual Arts (Elements & Principles)		
b	The Rajasthani and Pahari Schools of Miniature Painting	24	10
2	The Mughal and Deccan Schools of Miniature Painting	24	10
3	The Bengal School of Painting and the Modern Trends in Indian Art	24	10
	Total	72	30

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 (2022-23)

Practical

Maximum Marks:70

Time allowed: 6 hours. (3+3)

Unit		Period	Marks
1	Illustration	50	25
2	Poster	50	25
3	Portfolio Assessment	48	20
	Total	148	70

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. (b) Four selected drawings in any media done during the year including minimum of two illustrations (c) Two selected posters in chosen subject. (d) Two selected works based on Indian Folk Art	20 marks 48 Periods 10 05 03 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:**

PartI: Illustrations

25 Marks

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

PartII: Poster

25 Marks

(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

25 Marks

- (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 are as.
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.