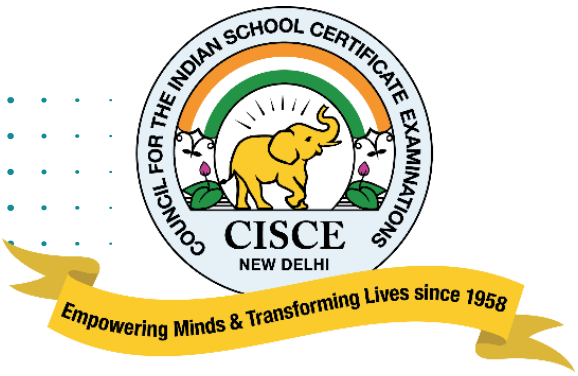
ICSE

INDIAN CERTIFICATE OF SECONDARY EDUCATION EXAMINATION

YEAR 2028



ART

(60)

Developed by:
Research, Development and Curriculum Division (RDCD)
CISCE

January 2026

© Copyright, Council for the Indian School Certificate Examinations

All rights reserved. The copyright to this publication and any part thereof solely vests in the Council for the Indian School Certificate Examinations. This publication and no part thereof may be reproduced, transmitted, distributed or stored in any manner whatsoever, without the prior written approval of the Council for the Indian School Certificate Examinations.

Council for the Indian School Certificate Examinations (CISCE)

MISSION STATEMENT

The Council for the Indian School Certificate Examinations is committed to serving the nation's children, through high quality educational endeavours, empowering them to contribute towards a humane, just and pluralistic society, promoting introspective living, by creating exciting learning opportunities, with a commitment to excellence.

ETHOS OF CISCE

- Trust and fair play.
- Minimum monitoring.
- Allowing schools to evolve their own niche.
- Catering to the needs of the children.
- Giving freedom to experiment with new ideas and practices.
- Diversity and plurality - the basic strength for evolution of ideas.
- Schools to motivate pupils towards the cultivation of:
  Excellence - The Indian and Global experience.
  Values - Spiritual and cultural - to be the bedrock of the educational experience.
- Schools to have an 'Indian Ethos', strong roots in the national psyche and be sensitive to national aspirations.

ART (60)

Aims:

1. To acquire a knowledge of artistic terms, facts, concepts, theories and principles in drawing and painting, i.e. imagination, creativity, expression, aesthetic sense, organisation, observation and interest.
2. To develop an interest in the world of art.
3. To develop an artistic attitude and values through the study of art.
4. To acquire skills in observations, handling tools and drawing illustrations.

CLASSES IX AND X

PART 1: EXTERNAL EXAMINATION

*There will be **four** papers, candidates will be required to offer any **two** papers:*

***Paper 1:** (3 hours) Drawing and/or Painting from Still Life - 100 Marks*

***Paper 2:** (3 hours) Drawing and/or Painting from Nature - 100 Marks*

***Paper 3:** (3 hours) Original Imaginative Composition in Colour - 100 Marks*

***Paper 4:** (3 hours) Applied Art - 100 Marks*

PAPER 1 (3 hours) Drawing and/or Painting from Still Life

A group of objects which will be artificial or natural and may include such things as cut flowers, fruits, vegetables, a growing plant, as well as domestic or other artificial objects: the group may be drawn or painted. The work can be carried out, if the candidate wishes, in relation to the surroundings or the part of the room in which the group is placed. If the group is painted, the background must be included.

PAPER 2 (3 hours) Drawing and/or Painting from Nature

This paper is divided into two separate sections. Candidates may offer either A or B. In both sections, the subject may be interpreted freely, either in a decorative or in a realistic manner.

(a) Study of the structure of natural forms: such as a spray or branch, which may include flowers, foliage or fruit, fossils, bones, etc. Candidates are expected to reveal their appreciation of natural growth or structure by means of drawing or painting.

(b) A subject will be set for drawing or painting out of doors. There should be evidence of a direct study from nature.

PAPER 3 (3hours) Original Imaginative Composition in Colour

A paper containing a list of alternative subjects will be given to candidates one week before the examination. The actual composition will be executed in the examination room after a period of not less than 7 days from the distribution of the paper to the candidates; sketches or other notes must not be taken into the examination room. Since this is a test of original work, it would be inappropriate for any form of guidance to be given to candidates other than that printed on the question paper. A variety of themes will be set; these may be given in the form of titles indicating the subject or of specified subjects for inclusion in composition, or in any other form that will stimulate the imagination. Candidates should base their work, if possible, on scenes which they have themselves observed. Any style or technique including that which is traditional in the candidate's own area may be used.

PAPER 4 (3 hours) Applied Art

Candidates will be required to answer any *one* question. The object of this paper is to test the ability of candidates in craftwork where the material is restricted to flat paper, ink and/or colour. Questions will be set requiring the design and execution of the following:

(a) the page of a book, book cover, or end paper;

(b) a notice or pictorial poster;

(c) a card such as Christmas card or invitation card, or emblem;

(d) a patterned paper for a specific purpose.

Several but not all of these *alternative* subjects will be set, and candidates will be required to select any one of them. There will be an opportunity to make full use of the calligrapher's art withdrawn and painted, pen-made or brush-written lettering.

Notes

1. Any medium may be used provided that it is suitable for the subject. Painted work must be carried out in a quick-drying medium and must be completely dry before it is dispatched. When acrylic paint is used for examination work, it must be mixed with water. All paints used must be of adequate quality; if coloured crayons or chalk are used, they must have a range and quality comparable with that of paints and must be carefully fixed at the examination centre before the work is sent to the Examiner. Monochrome may be used where permitted by the regulations for each Paper but will not be accepted as satisfying the requirement in respect of colour for Paper 3.
2. Candidates must use their judgement with regard to (i) the size of a drawing or painting (ii) the proportion of height to width within the space available. In all cases credit will be given to good composition.
3. In each of Papers 1 to 3, the test is of free drawing or painting. Therefore, any mechanical means for the execution of the drawing or painting (such as measuring or ruling) are not allowed. Instruments and tracing papers are allowed for Paper 4, but candidates are advised to restrict their use as far as possible.
4. Where question papers or printed instructions provide for alternative groups, etc., the Supervisor in consultation with an Art Teacher will decide which of these alternatives is to form the subject of the examination, after taking account of local convenience, etc. At centres for candidates from more than one school, both alternative subjects in Paper 2 (Plant Drawing) must be provided if they are required by schools or candidates.
5. Suitable alternative subjects will be provided for the different areas, so far as this may appear desirable. Account will be taken of different climatic conditions in the selection of flower specimens, etc.
6. The paper supplied for use in the examination room will be about 35cm x 25 cm.Schools or candidates wishing to work on a large scale, *not* larger than Half-Imperial or Royal (65 cm x 50 cm) or on a different type of tone or paper, will be at liberty to provide their own. Work which is carried out on stiff boards, or which is mounted cannot be accepted. The paper used by candidates must not be less than 35 cm x 25 cm and the work submitted must fill or approximately fill the page.
7. **All drawing must be packed flat and not rolled.** Half-Imperial and Royal sheets should be folded across the middle, when drawings are too large to enclose in the envelopes provided, it is essential that the information required on the front of the envelope be given and that the envelope itself be packed in the same parcel with the drawings.
8. Examiners are caused great inconvenience by candidates failing to write their examination number either clearly or correctly, thus making identification difficult. Schools are asked to co-operate by impressing upon candidates that they must write their names on drawings and paintings on the front (top right-hand corner) and also on the back of their assignments.

They must not write anything else on the front of the picture. Failure to observe this instruction may result in loss of marks.

Standing Instructions for Supervisors

PAPERS 1 and 2:

The printed 'Instructions' for these papers, which are sent to schools well in advance of the examination, will be limited, as far as possible, to the subjects of the tests. They are for the use of the Supervisors only, in consultation with the Art teacher.

It is important that early attention should be given to the provision of the subjects required. In both Papers 1 and 2, alternative assignment must be set if required by candidates.

The group or subject should be arranged so that each candidate obtains an uninterrupted view; for Paper 1 and 2, candidates should not be more than 4m from the group. Candidates may form a semicircle but not a complete circle round the groups; more than one session may be arranged if there is a large number of candidates. The examination must be held in good light but care must be taken that the sunlight does not fall upon the group or subject while work is in progress. If the group or subject is painted, the background must be included.

The surface on which the group of objects for Paper 1 and the group for painting only in Paper 2 is arranged must be below the level of the candidate's eye-level.

Drawing and/or Painting from Nature:

Alternative A. Study of the structure of natural forms:

It is desirable that each candidate be given a separate specimen and be permitted to handle and arrange them.

If the specimens named in the Instruction are not available, Supervisors may, with the assistance of the Art teacher, substitute other specimens as similar as possible to those which have been set. The name of the specimen used must be stated on the back of the drawing in small block letters.

Sprays, when these are set, must be reasonably large and full and in good condition: they should be displayed in a vase or bottle and be clearly visible against a plain background. The container must not be drawn.

Or

Alternative B. Direct study of nature:

A subject is to be set for drawing or painting out of doors. Evidence of direct study in the outdoors must be discernible.

Original Imaginative Composition in Colour:

Copies of the Paper are to be given to the candidates at least a week before the paper is taken in the examination room. Candidates should be instructed to bring their copies of the questions paper with them at the time fixed for this examination.

Applied Art:

At centres where necessary arrangements can be made, candidates may cut and print from a block in the examination room. Folded and cutout paper may be used in making designs. A collage may be used.

PART 2:

(To be assessed internally by the School - 100 marks).

Practical Work in Art

1. Course Work

(a) Candidates will be required to practice sketching, painting, drawing, etc., in preparation for the examination. They will also undertake practical work on any of the topics suggested below. The practical work of the candidates will be assessed by the teacher as course work. The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests.

(b) Suggested topics for practical work:

(i) Pottery work.

(ii) Sculpture; any medium.

(iii) Carving in any available material: e.g. wood, plaster, stone.

(iv) Panel or relief in clay or plaster.

(v) Block-printing, batik, tie and dye, etc., on any material.

(vi) Printing from original wood or lino block.

(vii) Creative Photography.

(viii) Cartoon and portrait drawing.

(ix) Animation.

2. Finished Work

In addition to the course work the candidates will have to submit four pieces of finished Artwork for assessment by the External Examiner. The topics on which these pieces of Artwork may be based can be taken from the syllabus or from any of the topics listed in (A) (2) above or from any other aspect of Art.

3. Assessment

The teacher and the External Examiner will assess the *Artwork* of the candidates on impression by placing the work of the candidates in groups, giving the following aspects due consideration:

(i) Imaginative expression.

(ii) Quality of pattern, line and materials.

(iii) Skill in the use of tools and materials.

(iv) Use of colour.

Other aspects may also be considered depending on the nature of the practical work.

4. Award of Marks (100 Marks)

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to CISCE by the Head of the school.

The Head of the school will be responsible for the online entry of marks on CISCE's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN ART - GUIDELINES FOR MARKING WITH GRADES

Criteria	Preparation	Procedure/ Testing	Observation	Inference/ Results	Presentation
Grade I (4 marks)	Size, perspective, placement and left-over spaces utilised well.	Shapes, likeness, flow of drawing and flow of line.	Usage of light and darkness, colour scheme, texture-innovation	Perfect mastery over the colour, brush handling and the instruments used.	Inspired, technically sound and good to eyes.
Grade II (3 marks)	Any one aspect is wrong.	Any one aspect is wrong.	All the above aspects are without innovation.	Good handling of above aspects.	All above aspects are without inspiration.
Grade III (2 marks)	Any two aspects are wrong.	Any two aspects are wrong.	All the above aspects are without proper texture.	Poor handling of some aspects.	Good to the eyes but with technical errors.
Grade IV (1 mark)	Any three aspects are wrong.	Any three aspects are wrong.	Only one aspect is proper	Poor handling of most aspects.	Not so presentable and with technical errors.
Grade V (0 marks)	All the aspects are wrong.	All the aspects are wrong.	All the aspects are wrong.	Poor in all aspects.	Unappealing in all aspects.