Fine Arts
Code (049-052)
Class XI-XII (2021-22)

A student may offer any one of the following course:

(a) **Painting** (Code No. 049)
OR
(b) **Graphics** (Code No. 050)
OR
(c) **Sculpture** (Code No. 051)
OR
(d) **Applied Art-Commercial Art** (Code No. 052)

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

1	Six limbs of Indian Painting	Sadangas
2	Fundamentals of Visual Arts	
	Elements	Point, line, colour, tone, texture and space.
	Principles	Unity, harmony, balance, rhythm, emphasis and proportion,
3	Drawing & Painting and materials	Abstraction and stylization, Foreshortening, perspective, eye level, fixed point of view, Vanishing point, ratio-proportion, sketching, drawing light and shade, still- life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque Paper (Cartridge, handmade canvas and Hard- board Handmade, ect.), Pencil, water colour, acrylic colour, transparent
4	Media of Composition	Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye.
5	Sculpture	Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding.
6	Graphics	Linocut, relief printing, etching, Lithography, silk screen printing,.
7	Applied Art – Commercial Art	Book cover design and illustration, cartoon, poster, Advertisements, newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V, letter press and offset printing

Portfolio Assessment Method

Introduction: The Art Portfolio will consist of a compilation of all art works, from sketch to finished product. The submission would include both the original and improved versions of assigned tasks reflective of gradual improvement. Step by step development of the work will be assessed in all units.

Components of a Portfolio:

- Schedule of work
- Research Skills
- Resources and materials
- Study of connections with artists / art movements
- Art making skills
- Personal artist statement
- Studies (e. g., composition/techniques-medium)
- Picture of the final work (reflective skills)
- Evaluation of final work (affective skills)
- Any kind of personalized notes in relation to art work

Profile of Learners Growth
Values and Attitudes Rubric
The learner develops the ability to:

- Respect, appreciate and demonstrate an open mind towards the artistic expression of others
- Appears enthusiastic and willing to study artistic expressions from other cultures or regions of the world that are very different from own.
- Accept different forms and styles and tries to explore their meaning.
- Be sensitive towards other's creations
- Be ready to research and transfer his/her learning to his / her own art
- Take initiative
- Be responsible for his/her own learning and progress
- Apply theoretical knowledge in practical contexts
- Possess information and communication technology skills
- Be resourceful and organize information effectively
- Listen attentively

PORTFOLIO ASSESSMENT FOR FINE ARTS MAY BE DONE

ON THE BASIS OF FOLLOWING CRITERIA

Creativity: Candidates are required to produce evidence that demonstrates a creative approach to problem-solving. Evidence should also include the ability to interpret a given brief and original approaches to produce a solution. Sketchbooks, notebooks and relevant support material should form part of this evidence.

1. Drawing
2. Detailed Study - observation, record, analysis, interpreting a variety of subject
3. Mood reflected
4. Follow-up of the Fundamentals of Visual Arts (Elements and Principles)
5. Message the artist wants to convey

Innovation: The knowledge gained with the help of case study (historical importance, great artist). How has the above been understood in relation to the topic or the theme taken up by the student?

Technique: To foster creativity and self-expression (basic understanding of colour concept and application in relation to colour and texture of the material used by the student). Size, details, proportion required according to the base used for the painting medium chosen according to their art stream. Techniques studied from folk style, contemporary art or traditional art should be used while creating a new concept.

The learners:

- Discover their potential for creativity, self-expression and visual awareness through painting.
- Feel confident with the chosen medium as a means of communicating and generating ideas.
- Develop observation, recording, manipulation and application skills.
- Experiment with a range of media and techniques.
- Relate their work to other artists work and understand the historical context of this work.
- Understand the basic principles of colour.
- Develop critical awareness.

Execution of Work

- Highlight the method of work giving a historical study of the work.
- Originality in the presentation (paintings, sketches, etc.)
- Demonstrate an understanding of basic colour principles, colour mixing and representation.
- Employ a variety of traditional and experimental techniques and processes
- Use a variety of media and materials
- Observe, record, analyses, interpret a variety of subjects, including :
  – the manufactured environment
  – the natural environment
  – the human figure
- Present evidence of personal enquiry and self-expression
- Discuss and relate own work to recognize artists work
- Observe colour in other craft and design areas
- Make informed critical judgment on work in progress

Experimentation

A. **Progressive Work:** Candidates are required to show evidence of research carried out. It is expected that their skills will demonstrate evidence of process and the exploration of a wide range of subjects. An accepted standard of achievement using a range of media and material should be an integral part of the candidate's development.
B. **Skills:** Sound aesthetic judgment and organizational skills should be demonstrated in the process of presented by a candidate.
C. **Logical organization and collection of creations.**
D. **Critical evaluation and aesthetic judgment applied**

PAINTING
(Code No. 049)

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

Objectives

A) Theory

- The objective of including the history of Indian Art for the students is to familiarise them with the various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of nature and life. The students will also have an opportunity to observe and study the evolution of its mutations and synthesis with other style and the rise of an altogether new style. The students should be made aware of art as a human experience. The teachers should be able to expose them to the wide range of artistic impressions, the media and the tools used. The history of Indian art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian visual art as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended purely as guidelines

B) Practical

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

- To develop skill of using drawing and painting material (surface, tools and equipment, etc.) effectively.
- To sharpen their observation skills through study of common objects and various geometrical and non-geometrical forms found in life and nature.
- To develop their skills to draw and paint these observations.
- To develop an understanding of painting-composition (The use of the elements and the principles of painting -composition).
- To create the forms and the colour schemes in imagination with an ability to express them effectively in drawing and painting.
- To express the different feelings and moods of life and nature in lines, forms and colours.

PAINTING
(Code No. 049)
CLASS–XI (2021-22)

Theory **Maximum marks: 30**

Time allowed: 2 hours

Unit wise Weightage

Unit	**Content**	**Periods**	**Marks**
1 (a)	Six limbs of Indian Painting & fundamentals of Visual Arts (Elements and Principals)	24	5
(b)	Pre-Historic rock paintings and art of Indus Valley		5
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
Unit 1. a.	Six Limbs of Indian Painting & Fundamentals of Visual Arts (Elements and Principles)	
b.	Pre-historic Rock Paintings and Art of Indus Valley (2500 B.C to 1500 B.C) (i) Pre Historic Rock Paintings Introduction 1. Period and Location 2. Study of method & material and appreciation of following Pre-historic paintings: • Wizard's Dance, Bhimbethaka	
(ii)	(ii) Introduction 1. Period and Location. 2. Extension: In about 1500 miles • Harappa & Mohenjo-daro (Now in Pakistan) • Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dholavira (in India)	
2	Study of method & material and appreciation of following Sculptures and Terracottas: (i) Dancing girl (Mohenjo-daro) Bronze, 10.5 x 5 x 2.5 cm. Circa 2500 B.C. (Collection: National Museum, New Delhi). (ii)Male Torso (Harappa) 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 cms. Circa 2500 B.C. (Collection: National Museum, New Delhi).	
3.	Study of method and material and appreciation of the 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 ware:	
	(ii) 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 of method & material 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) Bodhisattva head from Taxila (Kushan period-Gandhara style) Stone, 27.5 x 20 x 15c.m. Circa 2nd Century A.D. (Collection: National Museum, New Delhi)	
	(iv) Seated Buddha from Katra Mound, Mathura-(Kushan Period-Mathura Style) Red-spotted Sand Stone, Circa 3rd Century AD. (Collection: Govt. Museum, Mathura)	
	(v)Seated Buddha from Sarnath (Gupta period) Stone Circa 5th century AD (Collection: Sarnath Museum U.P.)	
	(vi)Jain Tirathankara (Gupta period) Stone, Circa 5th Century A.D. (Collection: State Museum, Lucknow U.P.)	
3.	Introduction to Ajanta Location and period, No. of caves, Chaitya and Vihara, paintings and sculptures, subject-matter and technique etc.	
4.	Study of method & material and appreciation of following painting **(i)**Padmapani Bodhisattva (Ajanta Cave No. I, Maharashtra) Mural Painting Circa 5th Century A.D.	
Unit 3:	**Temple Sculpture, Bronzes and artistic aspects of Indo Islamic Architecture**	**24 Periods**
(A)	Artistic aspects of Indian Temple sculpture (6th Century A.D. to 13th Century A.D.)	
1.	Introduction to Temple Sculpture (6th Century A.D. to 13th Century A.D.)	
2.	Study of method & material and appreciation of following Temple-Sculptures:	
	(i) Descent of Ganga (Pallava period, Mamallapuram, Tamil Nadu), granite rock, Circa 7th Century A.D.	
	(ii) Ravana Shaking Mount Kailasha (Rashtrakuta period, Ellora, Maharashtra) Stone 8th Century A.D.	
	(iii) Trimurti (Elephanta, Maharashtra) Stone, Circa 9th Century A.D.	
	(iv)Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela period, Khajuraho; Madhya Pradesh) Stone, Circa 10th Century A.D.	
	(v) Cymbal Player, Sun Temple (Ganga Dynasty, Konark; Odisha) Stone, Circa 13th Century A.D.	
	(vi) Mother and Child (Vimal-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu; Rajasthan) white marble, Circa 13th 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 architectures:	
	(i) Qutab Minar, Delhi	
	(ii)Taj Mahal, Agra	
	(iii) Gol Gumbad of Bijapur	

Painting (Code no. 049)
CLASS–XI (2021-22)

Practical **Maximum Marks: 70**

Time allotted: 6 ours (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** 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.	**25 Marks** **50 Periods.**
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 the session	05 Marks
c)	Three selected works of painting composition done during the year	03 Marks
d)	Two selected works based any Indian Folk Art (Painting)	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.