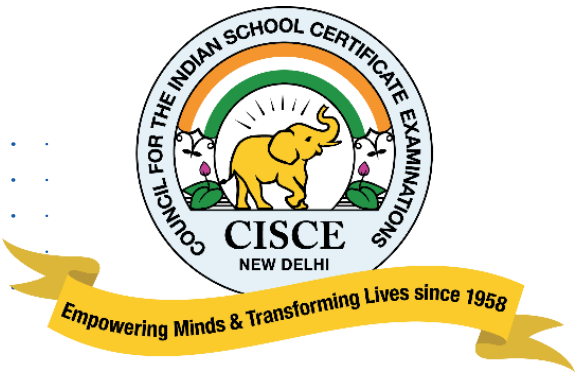
ISC

INDIAN SCHOOL CERTIFICATE EXAMINATION

YEAR 2028



ART

(871)

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

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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 (871)

Aims

1. To encourage creative expression in and through Art.
2. To develop the powers of aesthetic appreciation.
3. To develop an artistic attitude and values through the study of art.
4. To develop an interest in the world of art.

CLASS XI & XII

*Candidates will be required to take **three papers** of 100 Marks each, including at least **one paper** from Section A and at least **one paper** from Section B.*

Papers 1-3 form Section A. Papers 4-6 form Section B.

Papers 1-5 shall be of three hours duration each.

Paper 6 (Craftwork) will be assessed by a Visiting Examiner appointed locally. No question paper shall be set by CISCE for Paper 6.

Success or failure will depend on a candidate's performance in the subject as a whole.

SECTION A

Paper 1: (3 hours), Drawing or Painting from Still Life

A group of objects which will be artificial and 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 of 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 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 outdoors. There should be evidence of direct study from nature.

Paper 3: (3 hours), Drawing or Painting of a Living Person

Two alternatives will be given. In alternative (A) the model (who may be a boy, girl, man or woman) is to be placed in an attitude which will be described. The whole figure must be drawn, together with any necessary artificial or natural objects. If the subject is painted, the model must be seen against a suitable background. Clothing should be simple and the limbs exposed as much as possible.

Alternative (B) will be mainly a study of the head but may include the arms and hands. Instructions for each examination will be given. Candidates should be placed closer to the model than for Alternative (A).

If candidates consider that they have completed their drawings before the end of the examination period, they may make a separate study. Candidates taking Alternative (A) may choose head, hands or other details. Those taking Alternative (B) may draw the portrait from another position or make a study of a part of the head or the hands.

In either (A) or (B) the second drawing may be made on the same sheet or paper or on another sheet, which must be attached. Candidates are to be told that the two drawings will be considered together and that marks will not be lost if a second drawing is not attempted.

SECTION B

Paper 4: (3 hours), 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 seven 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 subjects, or of specified objects for inclusion in a composition, or in any other form that will stimulate the imagination. Candidates should base their work if possible on scenes that they have themselves observed. Any style, or technique, including that which is traditional in the candidates' own area, may be used.

Paper 5: (3 hours), Crafts 'A'

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. Question will be set requiring the design and execution of the following:

- the page of a book, book cover, or end papers;
- a notice or pictorial poster;
- a card such as a Christmas card or invitation card or emblem;
- 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 with drawn and painted, pen-made or brush-written lettering.

Paper 6: Crafts 'B'

This Paper is restricted to school candidates.

The candidates must submit at least one and *not more than two* examples of Craftwork, which they have executed during the school year in any one craft from the following eight categories. Further evidence of study in the form of working drawings, small notebook or photographs may also be submitted.

(a) Earthenware or stoneware pottery such as a jug, bowl, dish, vase or hollowed pottery form which the candidate has either moulded, hand built or thrown on the wheel and decorated if he or she so wishes.

(b) Abstract or figurative sculpture including reliefs. These can be carved, constructed, assembled, cast or modelled in any suitable material.

Candidates must be warned not to submit work in material that is likely to break in transit; clay must always be fired and modelling in plaster must be supported by strong armatures. Sculpture over 60 cm in any dimension is not acceptable because of difficulties in handling.

(c) Cloth or rug designed and woven by the candidate on the loom for any specified purpose. When possible this should show experience of spinning and dyeing.

(d) Cotton, wool, silk, bark cloth or other material dyed in a pattern as in block-printing, screen-printing, batik, tie-and dye, etc. The piece should be at least a square meter in area. Blocks should not be sent.

(e) Embroidery, mosaic, collage or decorative panels, unframed, but simply and suitably mounted, showing evidence of ability to relate design to media.

(f) Puppet or marionette (including the type used in shadow plays) representing a specified character or person. It is desirable that the puppets should be made in relation to a play, and notes on their particular dramatic use should be included.

(g) Prints in colour or black and white, from an original wood or lino block or a monotype. The main work must be clearly labelled and suitably mounted. Blocks need not be sent.

(h) Example of a local craft made by the candidate. This should be supported by a second entry showing a personal development of this craft.

Each candidate must confine his entry to ONE craft.

The work submitted must be the unaided work of the candidate. It must be accompanied by a statement from the Principal of the school to this effect.

GENERAL

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 CISCE. 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 4.
2. Candidates must use their judgment 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 for good composition.
3. In each of Papers 1 to 4, the test is one of free drawing or painting, therefore, any mechanical means of execution of the drawing or painting, (such as measuring or ruling) are not allowed. Instruments and tracing paper are allowed for Paper 5, but candidates are advised to restrict their use as far as possible.
4. Where question or printed instructions are provided for alternative groups, etc., the Supervising Examiner 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 the 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 35 cm x 25 cm. Schools or candidates wishing to work on a larger scale, not larger than Half Imperial or Royal (64 cm x 51 cm) or on a different type or tone of 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 drawings 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 numbers either clearly or correctly, thus making identification difficult. Schools are asked to co-operate by directing the candidates to clearly write their Unique Identification Number (UID Number) and Index Number both, clearly and correctly on their examination work and that on drawings and paintings this must be written on the front

(top right hand corner) and also on the back. 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 SUPERVISING EXAMINERS

Papers 1-3

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 Supervising Examiner only, in consultation with the Art Teacher.

It is important that early attention should be given to the provision of the objects and / or models required. In papers 1 to 3, both alternatives must be set if required by candidates.

The group or subject should be so arranged that each candidate obtains an uninterrupted view: for Paper 1 candidates should not be more than 3.60 meters from the group. Candidates may form a semicircle but not a complete circle round the group; 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 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 eye level of the candidates.

Drawing or Painting from Still Life

This is a test of direct observation and free drawing. Both themes as given in the question paper should be set by the art teacher and the candidates should select the theme they want to attempt. Proper space and seating arrangements must be provided to enable the candidates to draw and colour their desired option.

In the setting of the objects of the theme, care must be taken to ensure that each item is visible either fully or partially to all candidates.

Care must be taken by the art teacher in selection of the objects. They should not be unnecessarily complicated in shape or have complex patterns or labels over and above the basic requirements.

Drawing 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 it.

If the specimens named in the Instructions are not available, Supervising Examiners 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 capitals.

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.

Alternative B: Drawing or painting outdoors

One subject will be set for painting or drawing outdoors. It can include a study of plants, creepers or climbers growing against walls, pergolas, rockeries and other such features. Plants grown in pots and containers which can be kept indoors can be set. There should be evidence to understand the general characteristic and growing habit of the subject as it grows in its natural environment.

Drawing or Painting of a Living Person

The Supervising Examiner should avail himself of the services of the Art Teacher for posing the model and for re-posing after the model has been resting.

Five minutes will be allowed for the model to relax after each twenty minutes' posing. During these intervals candidates may continue to work on their drawings. The Supervising Examiners may vary the length of the posing periods and of the intervals at their discretion. The period of 2 or 3 hours includes the time during which the model is resting.

Two models must be provided if Alternatives A and B are required by different candidates at the same session. If more than one model is employed for either A or B, this should be stated on the answer envelope.

The model is to be posed in good light and shade. Candidates must be so placed that each has a good view of the pose.

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 and candidates should be instructed to bring their copies of the question paper with them at the time fixed for this paper.

'Crafts A'

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

Paper 6 (Craftwork)

The specimens of Craftwork should not be dispatched to CISCE. Pieces of pottery, sculpture or carving must not exceed 1m in any dimension nor weigh more than 18 kg. Craftwork submitted for one examination must not be submitted for a subsequent one. This paper is to be assessed by a Visiting Examiner appointed locally.