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FOR CBSE SENIOR SECONDARY EXAM PREPARATION

CBSE Senior Secondary 2027 Syllabus · Fine Arts

EXAM	YEAR	TYPE	SUBJECT
CBSE Senior Secondary	2027	Syllabus	Fine Arts

FINE ARTS

Subject Code: 049 TO 052

Classes XI-XII (2026-27)

Arts can broadly be classified into the Visual, Literary, and Performing Arts. It involves innovative and imaginative ways of expression in different forms using a variety of material and media.

NEP 2020 helps students to utilize various aspects and forms of art and culture as the basis for learning concepts across subjects. A part of the thrust on experiential learning, art-integrated education, embedded in classroom transactions, not only creates joyful learning but helps in imbibing the Indian ethos through the knowledge of Indian art and culture.

Art in School Education addresses the Goals and Competencies for every student to find diverse ways of persisting and solving problems. We not only create an artwork, but also enjoy the experience of viewing and responding to many forms of cultural expression. When they create artwork together and work collaboratively, they recognize one another's strengths and develop deeper connections with the world around them. Such a process nurtures empathy, appreciation, cooperation, and trust, all of which are fundamental for developing social and human values, such as ahimsa, love, compassion, friendship, and peaceful co-existence. As a common language, the Arts bring people together and lead them to develop acceptance, understanding, and mutual respect

Art classes involve three important processes—making artwork, thinking creatively in the Arts, and appreciating all forms of artistic expression down the ages. This immersive experience of producing art improves cognition, leaving a positive and long-lasting impact on the development of aesthetic sensibilities, expression, imagination, observation, crafting skills, creativity, and students' overall confidence in their own abilities.

Aims

Through Art students should be able to connect with their culture and appreciate the diversity of artistic expressions. For an effective Art Education programme, schools must aim to achieve:

a. **Joy in exploring and creating artwork:** This would mean gaining a variety of aesthetic experiences and deriving joy from all forms of art.

b. **Imagination and creativity:** Acquiring and applying creative thinking and artistic capacities through experimentation and sustained practice in the Arts is at the heart of Art Education.

c. **Empathy and sensitivity:** Meaningful experience in the Arts has great potential to nurture empathy and sensitivity towards the expressions of others.

d. **Understanding of connections with other disciplines:** The Arts teaches appreciation of beauty in nature and the observation of details and patterns. This approach to the understanding of disciplines makes for aesthetic experiences in themselves.

e. **Sense of belonging:** Through artistic engagement, students will find connections

to their own culture and traditions, as well as learn an appreciation for India's multicultural diversity and knowledge of contemporary artists and art practices.

f. **Development of Aesthetic Sensibilities:** Students should be able to describe the characteristics of things they find beautiful, do subjective interpretations, assess the aesthetic qualities of artwork based on the commonly accepted criteria in the Arts and expand their 'tastes' by participating in art processes.

Art Education deals with developing creativity, aesthetic sensibilities, cultural literacy which familiarizes them with significant events, figures, and works of literature, that have shaped a society and had a lasting impact on its development. This is done through the knowledge of various forms of Visual Arts

Practical & Theory

Art education at Secondary stage focus on giving Emphasis on Process, and not just Product

Artistic processes, such as ideation, creation, presentation, response, review, and making connections, ensures development of cognitive, affective, psychomotor, socio-emotional, and language while learning the Arts as thinking, making, and appreciation processes are fundamental to Art Education.

Thinking processes refer to a wide range of cognitive activities while working in the Arts. The first is the process of generating ideas and innovating while creating artwork. The second is understanding and applying the elements of various Art forms (point, line, shape & form, colour, shape tones, texture, space.)
The third is inquiry and critical probing into art practices and aesthetic experiences.
The fourth is to attempt newer, reasonable interpretations while working in the Arts.
The fifth is to connect the Arts with other knowledge as well as one's own experiences.

Making processes are related to the execution and production of artwork. These processes engage the mind and body for expressing ideas and feelings. This includes use of materials, tools, and other resources. The making processes also focus on exploring techniques, refining skills, and practicing creative improvisation while producing artwork.

Appreciation processes begin with the exposure to a wide range of art forms, artists, and their practices through structured Art sessions or through the local environment and culture. This develops an awareness of how the Arts communicate a variety of expressions. Furthermore, the process reveals how these expressions are interpreted differently by every individual. While viewing Art, one also needs to consider the social, historical, and contextual background of an artwork and its viewers. Responding to art also requires the ability to describe aesthetic experiences and share personal interpretations or viewpoints. The capacity to assess artwork and develop aesthetic judgement is also an important part of the appreciation processes. All these processes are interlinked and cannot be addressed in isolation if a meaningful and complete art learning experience is desired.

A student may offer any one of the following courses:

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 for reference and general enrichment.

1	Shadanga: Six limbs of Indian Painting	"Roopabhedah- The knowledge of form and proportion, including the difference between forms Pramanan- Measurement and structure Bhava- Expression and emotion Lavanya-Yojanam- Aesthetic composition and grace in art Sadrishyam- Resemblance Varnakabhangam- Use of colour
2	Fundamentals of Visual Arts	
	The seven Elements	Point, line, shape & form, colour, tones, texture and space.
	The seven principles	Unity, harmony, balance, rhythm, emphasis, proportion and contrast
3	Media of Composition Drawing, Technique Style Materials	Sketching, drawings in vertical, horizontal format in two and three dimensions using foreshortening, perspective, eye level, fixed point of view, vanishing point, ratio-proportion. Still-life, landscape, anatomy, abstraction and stylization. Transparent and opaque techniques using various kinds of locally available materials such as Paper or Surface - Cartridge, Canvas and Hard- board, handmade Sheet Colours-Charcoal, Soft Pastels, Oil Pastels Crayons, Natural Colours, Earth colours Pencil, Water, Acrylic, Poster, Inks etc..
4	Painting	Paintings, Wall-Mural, Collage, Mosaic, Fresco, Installation Art, New and Digital art etc.
5	Sculpture	Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of paris and metal welding, 3D Printing etc.

6	Graphics	Linocut, relief printing, etching, lithography, silkscreen printing, offset printing.
7	Applied Art – Commercial Art	Calligraphy, Book cover design and illustration, cartoon, poster, Advertisements, newspaper and magazine, animation and printing processes, photography, computer-graphic, digital art, hoarding and Television, letter press and offset printing
8	Portfolio Assessment Method	Sketch file, artworks done during the entire two year related to the subject chosen by the student: Painting, Applied Art, Graphics, Sculpture.

Art portfolio

The Art Portfolio will consist of a compilation of all art works, from sketch to finished product. The submission would include original artworks reflective of gradual improvement.

Step by step development of the work will be assessed in all units.

At least one artwork should be based on Experiential Learning and Art Integration

Arts integration cannot be a replacement for dedicated Art classes in the school curriculum.

Components of a Portfolio:

- Timeline based completion of artworks.
- Research based artworks promoting Folk and Contemporary Art and Artists.
- Resources and materials based on newness and local availability
- Study of connections with Indian Artists and art movements.
- Creating Art with Aesthetic Sensibility.
- Developing personal artistic style.
- Art centric studies (e.g. artworks based on Observation and Imagination)
- Portfolio based on the creative thinking and may include all varied forms of Artistic Expression.
- Evaluation of final work that develop aesthetic judgement
- Any kind of personalized creative addition in relation to artwork

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.
- Appreciates the commonality, interconnectedness, and diversity of aesthetic sensibilities across Indian and global Art practices and cultures.
- Acceptance, Adaptation, Exploration and Experimental based creative learning.
- Be sensitive towards other's creations
- Be ready to research and transfer his/her learning to their own art

- Take initiative, develop confidence and overall Aesthetic Sensibilities.
- Promoting enjoyable, experiential and holistic learning for their own growth.
- Art students should be able to apply theoretical knowledge in practical contexts
- Maintaining balance between technology and creative hand skills
- Be resourceful and organized to meet the designated submission deadlines.
- Students must learn to uphold values through art, listen and engage attentively, encourage rational questioning and critically reflect through the artwork.

Portfolio Assessment for fine arts may be done on the basis of following criteria

Creativity: Portfolio should demonstrate student's unique creative approach to problem-solving through art. Artworks of students with disabilities must be viewed with compassion and inclusive approach.
Relevant support material should form a part of submission such as:

1. Sketches & drawing to develop aesthetic judgement and sensibility.
2. Detailed Study - observation, record, analysis
3. Interpreting a variety of themes and unique ideas
4. Capturing moods and emotions
5. Sophistication of technique using the Fundamentals of Visual Arts (Elements and Principles)
6. Artistic statement and expressions that artist wants to convey through the artwork

Innovation: To execute the knowledge gained with the help of art in developing confidence to explore, depict, and celebrate human experience through the Art. Exercises their imagination and creativity freely**.**

Technique: To foster creativity and self-expression student should explore basic processes, materials, and techniques (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, observing beauty in their surroundings, to develop an interest in a variety of local Art forms and cultural practices

The learners develop capacities in any one form of Visual Arts and an appreciation for diverse Art practices and traditions in India.

- Discover their potential for creativity, self-expression and visual awareness through art.
- Feel confident with the chosen medium as a means of communicating and generating ideas.
- Develop a habit of 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 and cultural context of their work.

- Include a diversity of context, resources, and artistic genres.
- Develop critical awareness and promote democratic values, respect, and compassion for a variety of artistic expressions. Dialogues around art and aesthetics must aim to develop multiple perspectives and respect diverse viewpoints.
- Include traditional and contemporary practices in the Arts.

Competencies Based Execution of Work

- The focus of Art Education is to provide wide exposure to a range of materials, techniques, and tools before developing excellence in any one Art form or process.
- 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
- Familiar Themes
- Interdisciplinary Practice
- Practicing Art Etiquette and Ethics
- the natural environment
- the human figure
- Showcase artworks of personal aesthetic style and self-expression.
- Discuss and connect own artwork with other class students and recognize master artist's work.
- Observe and collaborate with experimental art and design areas.
- Self-evaluation and critical judgment of their artworks during the creative process.

Experimentation: A gateway to creative exploration

A. **Exploration based:** Students should express their ideas and emotions freely and fearlessly through experimental approach.
B. **Skills based:** It is expected that their skills will demonstrate proof of the process and 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 students' development.
C. **Research based:** Art students are required to show artworks based on research carried out on aesthetic judgment and their research skills should be demonstrated in the process presented by students through their art.
D. **Field trips:** Excursions and visits to museums, art galleries, local artisans, art fairs, artists' studios etc. must be encouraged as an integral part of art curriculum

A. PAINTING (Subject Code 049)

Introduction

The course in Painting at Second phase of 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 pre-Historic times 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 expressions and aesthetic appreciation of art.

Objectives

A. Theory (History of Indian Art)

The objective of including the history of Indian Art for the students is to familiarize 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 and technique used. The history of Indian art is vast; hence the students should be made well acquainted with brief glimpses of the development of Indian visual art that are required for concept formation. Examples included in their course of study are selected for their aesthetic qualities and artistic relevance that are intended purely as guidelines.

B. Practical

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

a. To develop skill of using drawing and painting material (surface, tools equipment and techniques etc.) effectively.

b. To sharpen their observation skills through study of common objects and various geometrical and non-geometrical forms found in life and nature.

c. To develop their skills to draw and paint these observations.

d. To develop an understanding of painting-composition (The use of the elements and the principles of painting-composition).

e. To create the forms and the colour schemes in imagination with an ability to express them effectively in drawing and painting.

f. To express the different feelings and Emotions of life and nature in lines, forms and colours.

g. To develop aesthetic sensibility and skill enhancement.

PAINTING THEORY
CLASS–XI

Theory Paper **30 Marks**
Unit wise Weightage **Time: 2 Hours**

Units	History of Indian Art	Marks
1	Pre-Historic rock paintings and art of Indus / Sindhu Saraswati Civilization (Indus valley Civilization) Buddhist, Jain and Hindu Art	15
2	Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic architecture	15

Unit 1	Content
Pre-Historic Rock-Paintings	
1.	• Introduction • Period and Location • Study and appreciation of following pre-historic paintings: Wizard's Dance, Bhimbethaka • Extension: In about 1500 miles. Harappa &Mohenjo-daro (Now in Pakistan)Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dholavira (in India)
2	**Study and appreciation of following: Sculptures in Bronze and Terra cottas: Introduction to Method of Bronze casting**
	• Dancing girl (Mohenjo-daro) Bronze, 10.5 x 5 x 2.5 cm. Circa 2500 B.C. (Collection: National Museum, New Delhi). • Male Torso (Harappa)Red lime Stone, 9.2 x 5.8 x 3 cms. Circa 2500 B.C. (Collection: National Museum, New Delhi) • Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 c Circa2500 B.C. (Collection: National Museum, New Delhi)
3	**Study and appreciation of following Seal:** • 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).

Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)	
1.	**General Introduction and understanding of Art during** • Mauryan Period: Mirror like polish (eg. Chauri Bearer from Didar Ganj/Yakshi called Monalisa of India, Iron Pillar of Qutab Minar that has never rusted. Shunga: • Kushana Period: evolution and mutation of Gandhara, Mathura • Gupta Period: Amalgamation of Gandhara, Mathura into Gupta Style
2.	**Study and appreciation of following Sculptures.**
	i. **Lion Capital from Sarnath** Circa: 3rd Century BCE Period: Mauryan Material: Polished sandstone, Collection: Sarnath Museum, U.P.
	ii. **Chauri Bearer from Didar Ganj (Yakshi)** Circa 3rd Century BCE Period: Mauryan Material: Polished sandstone, Collection: Patna Museum, Bihar.
	iii. **Seated Buddha from Katra Mound, Mathura** Circa 3rd Century C.E. Period: Kushan (Mathura Style) Material: Red-spotted Sandstone, Collection: Govt. Museum, Mathura
	iv. **Jain Tirathankara** Circa: 5th Century Period: Gupta period:5th Century CE Material: Stone Collection: State Museum, Lucknow U.P.
3.	**Introduction to Ajanta Location** Period: 5th Century CE No of caves:30 Chaitya Caves: **5**(9,10,19,26,29) subject matter- Buddha meditating Vihara Caves: **25** subject matter- Bodhisattva Padmapani Techniques: Rock cut Architecture, sculpture, fresco painting

Unit 2	**Temple Sculpture, Bronzes and artistic aspects of Indo- Islamic Architecture**
(A)	**Artistic aspects of Indian Temple sculpture Period: 6th Century CE to 13th Century CE** 1. Introduction to Temple Sculpture Overview of temple sculpture practices in India, with a focus on key periods, regions, and stylistic developments between the 6th and 13th centuries CE.

	2. Study and Appreciation of Notable Temple Sculptures: **Descent of Ganga** • Period: Circa 7th Century CE • Dynasty: Pallava • Material: Granite Rock • Location: Mahabalipuram, Tamil Nadu **Trimurti** • Period: Circa 9th Century CE • Material: Stone • Location: Elephanta, Maharashtra **Lakshmi Narayana (Kandariya Mahadev Temple)** • Period: Circa 10th Century CE • Dynasty: Chandela • Material: Stone • Location: Khajuraho, Madhya Pradesh **Cymbal Player (Konark Sun Temple)** • Period: Circa 13th Century CE • Dynasty: Ganga Dynasty • Material: Stone • Location: Odisha **Mother and Child (Vimal-Shah Temple, Dilwara)** • Period: Circa 13th Century CE • Dynasty: Solanki Dynasty • Material: White Marble • Location: Mount Abu, Rajasthan
(B)	**Bronzes:** 1. Introduction to Indian Bronzes. 2. Method of casting (solid and hollow) 3. Study and appreciation of following South Indian Bronze: **Nataraj** • **Period**: Circa 12th Century CE • **Dynasty**: Chola • **Location**: Thanjavur District, Tamil Nadu • **Collection**: National Museum, New Delhi
(C)	**Artistic aspects of the Indo-Islamic architecture:** 1. Introduction 2. Study and appreciation of following architecture: • Qutub Minar, Delhi • Gol Gumbad of Bijapur

PAINTING PRACTICAL
CLASS–XI

Practical Paper **70 Marks**

Unit wise Weightage **Time: 6 Hours (3+3)**

	Content	Marks
1	Nature and Object Study (Observation Based)	25
2	Painting Composition (Imagination based)	25
3	Portfolio Assessment	20
		70

Part	Content	Marks
1	**Nature and Object Study (Observation Based)** 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**
2	**Painting Composition (Imagination based)** Simple exercises of basic drawing and colouring of human figures organized in attractive visual compositions. Sketches from life and nature	25
3	**Portfolio Assessment** (a) Record of the entire years' performance from sketch to finished product. (b) Five selected nature and object study exercises in any media done during session including minimum of two still life exercises. (c) One selected work of paintings composition done during the year (d) Two selected works of paintings done during the year	10 5 2 3

Note: 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 examiner for assessment.

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 THEORY
CLASS–XII

Theory Paper **Maximum Marks:30**
Unit wise Weightage **Time: 2 Hours**

Unit	Content	Marks
1	• The Rajasthani School of Miniature Painting • Pahari School of Miniature Painting • The Mughal School of Miniature Painting • Deccan Schools of Miniature Painting	15
2	• Indian National Flag • The Bengal School of Painting • The Modern Trends in Indian Art Paintings, Graphic Prints, Sculptures	15
		30

Unit 1	**Miniature Paintings** (16th Century A.D. to 19th Century A.D.) A brief introduction to Indian Miniature Schools: Western- Indian, Pala, Rajasthani and Pahari, Mughal and Deccan, Central India. **Appreciation of art works from your syllabus from the following schools** a. The Rajasthani School b. The Pahari School c. The Mughal School d. The Deccan School **based on their:** 1. Origin and Development 2. Sub-Schools 3. Main features 4. Characteristics 5. Aesthetic parameters 6. Competency based identification of style & technique 7. Understanding of emotions and moral values 8. Respect for life.

The Rajasthani School:

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

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The Pahari School:

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

The Mughal School:

Title	Painter
Krishna Lifting Mount Govardhan	Miskin
Falcon on a Bird-Rest	Ustad Mansoor
Kabir and Raidas	Ustad Faquirullah Khan
Marriage Procession of Dara Shukoh	Haji Madni

The Deccan School:

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

Unit 2:	**The Bengal School of Painting and the Modern trends in Indian Art** (About the beginning to mid of the 20th Century), **contribution of Indian artists towards freedom movement**, **Revival of Indian Art**, **Indian National Flag** Appreciation of art works from your syllabus based on their: 1. Origin and Development 2. Main features 3. Characteristics 4. Aesthetic parameters 5. Symbolic representation in artworks. 6. Competency based identification of style & technique 7. Understanding of emotions and moral values 8. Respect for life.

A National Flag of India: The Symbolic significance of its forms and the colours. Contribution of Indian artists in the struggle for National Freedom Movement.	
B The Bengal School of Painting	
Title	**Painter**
Journey's End	Abanindranath Tagore
Shiv and Sati	Nandlal Bose
Radhika	M.A.R. Chughtai
Meghdoot	Ram Gopal Vijaivargiya
C The Modern Trends in Indian Art Appreciation of the following contemporary (Modern) Indian Art	
i. Paintings:	
Rama Vanquishing the Pride of the Ocean	Raja Ravi Varma

Mother and child	Jamini Roy
Haldi Grinders	Amrita Sher Gill
Mother Teresa	M.F. Hussain
ii. Graphic - prints:	
Children	Somnath Hore
Devi	Jyoti Bhatt
Of Walls	Anupam Sud
Man, Woman and Tree	K. Laxma Goud
iii. Sculptures:	
Triumph of Labour	Devi Prasad Roy Chawdhury
Santhal Family	Ramkinkar Baij
Cries Un - heard	Amarnath Sehgal
Ganesha	P.V.Janakiram

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 PRACTICAL
CLASS–XII

Practical Paper **Maximum Marks:70**
Time allotted: 6 hours (3+3)
Unit wise Weightage

Unit	Content	Marks
1	Nature and Object Study	25
2	Painting Composition	25
3	Portfolio Assessment	20
	Total	**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**
Unit 2:	**Painting Composition** Imaginative painting based on subjects from Life and Nature in water and poster colours with colour values.	**25 marks**
Unit 3:	**Portfolio Assessment**	**20 marks**
a)	At least 6 best paintings of two years from sketch to finished product.	**6 marks**
b)	6 selected nature and object study exercises in any media done during the sessions	**6 marks**
c)	2 selected works of painting- composition done by the candidate during the year	**4 marks**
d)	1 selected work based on any Indian Folk Art 1 individual work of student's own style.	**4 marks**
e)	6+6+2+1+1=16 art works	**20 marks**

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.

Note:

1. The candidates should be given one hour-break after first three hours.
2. The timetable should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

Guidelines for Evaluation of Practical

1. Marking Scheme:

Part I: Still – Life (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. (ii) Six selected nature and object study exercises in any media (iii) Two selected painting compositions prepared by the candidate (iv) One selected work based on any Indian Folk Art (v) One selected original artwork of the student in OWN style	06 06 04 02 02

2. Format of the Questions:

Part I: Nature and Object Study

- Draw and paint the still-life of a group of three objects
- Choose three different objects of three different materials. (eg. glass, book, terracotta)
- Arrange them on a surface before you
- Add two draperies with different colours to enhance the objects
- Sit on a place allotted and view from a fixed point of view
- Use a half imperial size drawing paper
- Colour with any medium or mix media.
- Your drawing should be proportionate to the size of the paper.
- The objects should be painted in realistic manner with proper light, shade, shadow, proportion, perspective, etc.
- In this study the base should not be included.

Note: A group of objects to be decided by the external and internal examiners jointly as per instructions and arranged before the candidates.

Part II: Painting Composition:

- Make a painting - composition on any ONE of the following five subjects.
- At least four to five full size human figures in action should be made.
- The figures should be large and big enough covering at least half the space.
- A choice from any of the following medium can be made (water/pastel, tempera, acrylic)
- Use a half imperial size drawing-paper of either horizontally or vertically.
- The 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 be mentioned here strictly just before the start of the examination for part II.

(A) Instructions for the selection of the objects for Object Study:

The examiners (Internal and External) are to select/decide three suitable objects in such a way so that natural and geometrical forms may be covered in the group of objects:

- Natural-forms-large size foliage and flowers, fruits, and vegetables, etc.
- Geometrical forms made of wood/plastic/paper/metal/earthen/glass etc., such as cube, cone, prism, cylinder and sphere.
- Objects should be selected generally of large (suitable) size.
- An object relating to nature, according to the season and location of the examination center, 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.
- 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.

(B) Instructions to decide the subjects for Painting-Composition:

- The examiners (Internal and External) are to select/decide five subjects suitable for painting – composition
- These should be according to the standard of Class XII and environment of the school/candidates.
- 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.
- 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 activities and emotions.
(ii) Affairs related to human professionals
(iii) Games and sports activities.
(iv) Nature
(v) Fantasy
(vi) National, religious, cultural, historical and social events and celebrations.

3. General Instructions to the examiners:

- Candidates should be given one-hour break after first three hours.
- Work of the candidates, for Part I (Still- Life),
  Part II (Painting Composition)
  Part III (Portfolio Assessment) are to be evaluated **on the spot jointly by the external and internal examiners.**
- 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 (Subject Code 050)

Introduction: The Course in Graphics at Second phase of 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.

GRAPHICS THEORY
CLASS–XI

Theory Paper **Maximum Marks:30**

Time allowed: 2 hours

Unit Wise Weightage

Units	History of Indian Art	Marks
1	Pre-Historic rock paintings and art of Indus / Sindhu Saraswati Civilization (Indus valley Civilization) Buddhist, Jain and Hindu Art	15
2	Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic architecture	15

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

GRAPHICS PRACTICAL
CLASS–XI

Practical Paper **Maximum Marks:70**

Time allowed: 6 Hours (3+3)

Unit wise Weightage

Part	Content	Marks
1	Relief Printing through Linocut/ Woodcut/ Paper-cardboard	50
2	Portfolio Assessment	20
	Total	**70**

Part 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 years. 3. Registration methods. 4. Simple, colour printing techniques. Finishing and mounting of the print.	
Part 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.	**06 marks**
c)	Four selected prints based on Indian Folk Art	**04 marks**

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.

Note:

1. The candidates should be given one hour-break after first three hours.
2. The timetable should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

GRAPHICS THEORY
CLASS–XII

Theory Paper **Maximum Marks:30**
Time allowed:2 Hours
Unit Wise Weightage

Unit	Content	Marks
1	• The Rajasthani School of Miniature Painting • Pahari School of Miniature Painting • The Mughal School of Miniature Painting • Deccan Schools of Miniature Painting	15
2	• Indian National Flag • The Bengal School of Painting • The Modern Trends in Indian Art Paintings, Graphic Prints, Sculptures	15
		30

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

GRAPHICS PRACTICAL
CLASS–XII

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

Part	Content	Marks
1	Making of graphic-print through Serigraphy/Lithography/Etching and Engraving (Intaglio Process) techniques	50
2	Portfolio Assessment	20
	Total	**70**

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.

S. No.	Units
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.
	OR

b)	**Lithography** 1. Introduction: Short history and the methods and material used in producing lithographic prints 2. The use and characteristics of the Litho stone/Zinc plates. 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)** 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

- **Marking Scheme:**

Part:1	**Graphic-Composition (print making)**	Marks 50
(i)	Emphasis on the subject	10
(ii)	Handling on the material and technique of printmaking	10
(iii)	Composition and quality of print	30
Part:2	**Portfolio Assessment**	Marks 20
(a) Record of the entire year's performance from sketch to finished product.		10
(b) Five selected Prints (Four selected prints based on– Linocut/Woodcut/paper-card based prints (8 marks) ONE in their own style (2 marks)		10

- **Format of the questions:**

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, Printmaking” 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:**
  - The external and internal examiners jointly are to select/decide five subjects suitable for Graphic Composition (printmaking).
  - 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.
  - 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 (Printmaking) 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

- **Instructions to the examiners:**
  1. Candidates should be given one-hour break after first three hours.
  2. Work of the candidates for
     Part I (Making of graphic-print through Serigraphy/ Lithography/ Etching and Engraving)
     Part II (Portfolio Assessment) 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 (Subject Code 051)

Introduction

The Course in sculpture at second phase of 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 are same.

B) PRACTICAL

The purpose of introducing practical exercises in sculpture is to help and enable students to create sculptures. All assignments should be designed to address issues such as volume, weight, the interplay of forms in space, etc., as opposed to rendering on a flat two-dimensional surface. Adequate technical skills should be provided, depending on the facilities available.

SCULPTURE THEORY
CLASS-XI

Theory Paper **Maximum Marks:30**

Time allowed: 2 Hours

Unit wise weightage

Units	History of Indian Art	Marks
1	Pre-Historic rock paintings and art of Indus / Sindhu Saraswati Civilization (Indus valley Civilization) Buddhist, Jain and Hindu Art	15
2	Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic architecture	15

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

SCULPTURE PRACTICAL
CLASS–XI

Practical Paper **Maximum Marks:70**
Time allowed:6 hours
Unit wise weightage

Part	Content	Marks
1	Modeling in Relief (in clay or plaster of Paris)	25
2	Modeling in Round (in clay or plaster of Paris)	25
3	Portfolio Assessment	20
	Total	**70**

Part 1:	Modeling in relief on given subjects from life and nature	
Part 2:	Modeling in round on given subjects from life and nature. Handling of clay and its techniques, pinching, coiling, rolling, etc.	
Part 3:	Portfolio Assessment	
a	Record the entire year's performance from sketch to design study of textures to finished product. (baking or use of plaster of Paris)	8 marks
b	Four selected pieces of works prepared during the course by the candidate	6 marks
c	Three selected pieces based on Indian Folk Art (Sculpture – Round or Relief)	6 marks

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to 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.

Note:

1. The candidates should be given one hour-break after first three hours.
2. The timetable should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

SCULPTURE THEORY
Class XII

Theory Paper **Maximum Marks:30**
Time allowed: 2 Hours
Unit wise weightage

Unit	Content	Marks
1	• The Rajasthani School of Miniature Painting • Pahari School of Miniature Painting • The Mughal School of Miniature Painting • Deccan Schools of Miniature Painting	15
2	• Indian National Flag • The Bengal School of Painting • The Modern Trends in Indian Art Paintings, Graphic Prints, Sculptures	15
		30

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

SCULPTURE PRACTICAL
Class XII

Practical Paper **Maximum Marks:70 Marks**
Time allowed: 6 hours. (3+3)
Unit wise Weightage

Unit	Content	Marks
1	Modeling in Relief (Clay and plaster of Paris)	25
2	Modeling in Round (clay and plaster of Paris	25
3	Portfolio Assessment a) Record of the entire year's performance from sketch to finish product. b) Six pieces of work prepared during the course	 8 12
	Total	**70**

Note:
a) One sculpture in relief (High Relief)
b) One sculpture in relief (Low Relief)
c) One Sculpture in (Round)
d) One selected works of sculpture based on any Indian Folk Art
e) One in their own style
f) One clay composition in hollow for baking. Modelling of simplified human figures, birds,

animal's 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.

g) Use of plaster of Paris.
h) These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.
i) The candidates should be given one hour-break after first three hours.
j) The time table should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

GUIDELINES FOR EVALUATION OF PRACTICAL

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		**20 Marks**
(a) Record of the entire year's performance from sketch to	08	
finished product.		
(b) Six works of sculpture not less than 25 to 30 cm consisting of:	12	
(i) One sculpture in relief (High Relief) (ii) One sculpture in relief (Low Relief) (iii) One Sculpture in (Round) (iv) One selected works of sculpture based on any Indian Folk Art (v) One in their own style (vi) One clay composition in hollow for baking		

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.

1. Format of the questions:

Part I: Modeling 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 "Modeling 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.

2. 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 "Modeling in Round" are to be conveyed to the candidates strictly just before the start of the examination for Part II.

i. 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.
ii. Choice of high or low relief should remain open to the candidates.
iii. 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 and Round are given below in which some more areas may also be included:
   a) Nature Study.
   b) Design, natural, decorative, stylized and geometrical:
   c) Family, friends and daily life.
   d) Birds and animals.
   e) Games and sports activities.
   f) Religious, social and personal activities.
   g) Cultural activities.
   h) Ideas - Personal, social, local, provincial, national and international.

3. General instructions to the examiners:

i. Candidates should be given one-hour break after first three hours.
ii. Work of the candidates of Parts I (**Modeling in Relief)** Part II (**Modeling in Round)** and Part III (**Portfolio Assessment**) is to be evaluated on the spot by the external and internal examiners jointly.
iii. Each work of Parts I, II and III, after assessment, is to be marked as examined and duly **signed/marked by the external and internal examiners.**

Note: The time table should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

D. APPLIED ART (COMMERCIAL ART)
(Subject Code 052)

Introduction

The course in Applied Art (Commercial Art) at second phase of 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.

APPLIED ART (COMMERCIAL ART) THEORY
CLASS–XI

Theory paper **MaximumMarks:30**

Time allowed: 2 Hours

Unit wise Weightage

Unit	History of Indian Art	Marks
1	Pre-Historic rock paintings and art of Indus / Sindhu Saraswati Civilization (Indus valley Civilization) Buddhist, Jain and Hindu Art	15
2	Temple Sculptures, Bronzes and Artistic aspects of Indo-Islamic architecture	15

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
CLASS–XI

Practical Paper **Maximum Marks:70**

Time allowed: 6 hours. (3+3)

Unit wise Weightage

Part		Marks
1	Drawing	25
2	Lettering and layout	25
3	Portfolio Assessment	20
	Total	70

Part 1	**Drawing** Drawing from Still-Life and Nature, medium- pencil monochrome/colour.	25 Marks
Part 2	**(a) Lettering** Study of lettering of Roman and Devanagari Scripts identification of some typefaces and their sizes	25 Marks
	(b) Layout Making a simple layout with lettering as the main component.	
Part 3	**Portfolio Assessment** (a) Record of entire year's performance from sketch to finished product	08 Marks
	(b) Four selected drawings in any media done during the year	06 Marks
	(c) Two selected works in chosen subject done during the year.	03 Marks
	(d) Two selected works based on Indian Folk Art	03 Marks

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.

Note:

1. The candidates should be given one hour-break after first three hours.
2. The timetable should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

APPLIED ART (COMMERCIAL ART) THEORY
CLASS– XII

Theory Paper **Maximum Marks: 30**
Time: 2 Hours
Unit Wise Weightage

Unit	Content	Marks
1	• The Rajasthani School of Miniature Painting • Pahari School of Miniature Painting • The Mughal School of Miniature Painting • Deccan Schools of Miniature Painting	15
2	• Indian National Flag • The Bengal School of Painting • The Modern Trends in Indian Art Paintings, Graphic Prints, Sculptures	15
		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) PRACTICAL
CLASS–XII

Practical Paper **Maximum Marks:70**
Time allowed: 6 hours. (3+3)
Unit Wise Weightage

Part		Marks
1	Illustration	25
2	Poster	25
3	Portfolio Assessment	20
	Total	**70**
Part 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**
Part 2	**Poster** Making a poster in1/2 imp size with specified data and slogan on a given subject in two or three colours.	**25**

Part 3	**Portfolio Assessment** a. Record of the years' performance from sketch to finished product. b. Eight selected drawings in any media done during the year including minimum of four illustrations c. Two selected posters in chosen subject. d. One selected work based on Indian Folk Art e. One selected work in your own style	**08** **06** **04** **01** **01**

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.

Note:

1. The candidates should be given one hour-break after first three hours.
2. The timetable should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

Guidelines for Evaluation of Practical Marking Scheme:

Part I: 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

Part II: 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 **20 Marks**

a) Record of the entire year's performance from sketch to finished product. b) Six selected drawings in any media done during the year including minimum of four illustrations c) Two selected posters in chosen subject. d) One selected work based on Indian Folk Art e) One selected work in your own style	08 06 04 01 01

A. Format of the questions:

Part I : 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.

B. Instructions to decide the subjects for illustration:

i. The examiners (Internal and External) are to select/decide five suitable subjects.
ii. Each subject should be given a specific situation, which is a main characteristic of an illustration.
iii. 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.
iv. 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.
v. Some identified areas of the subjects for illustration are given below, in which some more area as may be added if needed.

Subject with a specific situation:

a) Family and friends in daily life.
b) Professionals/professions.
c) Games and sports.
d) Nature.
e) National events and celebrations.
f) Religious events and festivals.
g) Culture-Dance, Drama, Music and Art.

C. Instructions to decide the subjects for Poster-design:

i. The examiners (Internal and External) are to select/decide five subjects suitable for poster design.
ii. Each subject should be given a specified data and slogan.
iii. The data and slogan should be so framed/designed that the candidates may get a clear-cut idea of the subject.
iv. 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 more areas/ subjects maybe added.

For Advertisement Mention:

i. Excursion/Tourism
ii. Cultural activities
iii. Community and nature development
iv. Ideas-Social, national and international
v. Commercial products

Instructions to the examiners:

- Candidates should be given one-hour break after first three hours.
- Work of the candidates for Parts I (Illustrations)Part II (Poster) and Part III (Portfolio Assessment) is to be evaluated on the spot by the external and internal examiners jointly.
- Each work of parts I, II and III, after assessment, is to be marked as examined and signed by the external and internal examiners.

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