SENIOR SECONDARY SCHOOL CURRICULUM

2024-25



CENTRAL BOARD OF SECONDARY EDUCATION

Fine Arts (2024-25)

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 andproportion,
3	Drawing & Painting andmaterials	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, BatikTie 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, silkscreen 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
8	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 artwork

Profile of Learners Growth Values and Attitudes Rubric. The learner develops the abilityto:

- Respect, appreciate and demonstrate an open mind towards the artistic expression ofothers
- Appears enthusiastic and willing to study artistic expressions from other cultures orregions 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, contemporaryart 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 andrepresentation.
- 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**

(A) 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 (History of Indian Art)

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 rangeof 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) Practicals

The purpose of introducing practical exercises in painting is to help and enablethe Students:

- To develop skill of using drawing and painting material (surface, tools andequipment, etc.) effectively.
- To sharpen their observation skills through study of common objects and variousgeometrical 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 andthe principles of painting-composition).
- To create the forms and the colour schemes in imagination with an ability to expressthem effectively in drawing and painting.
- To express the different feelings and moods of life and nature in lines, forms andcolours.

CLASS–XI (THEORY) (2024-25)
(Code No. 049)

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

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

Unit	Content	24 Periods
1.	A. Pre-Historic Rock-Paintings Introduction 1) Period and Location 2) Study and appreciation of following Pre-historic paintings: i. Wizard's Dance, Bhimbethaka	
	B. Introduction 1) Period and Location. 2) Extension: In about 1500 miles. i. Harappa &Mohenjo-daro (Now in Pakistan) ii. Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan,Banawali and Dholavira (in India)	
2	Study and appreciation of following: Sculptures and Terra cottas: i. Dancing girl (Mohenjo-daro)Bronze, 10.5 x 5 x 2.5 cm. Circa 2500 B.C. (Collection: National Museum, New Delhi). ii. Male Torso(Harappa) Red lime Stone, 9.2 x 5.8 x 3 cms. Circa 2500 B.C. (Collection: National Museum, New Delhi) iii. Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 c Circa2500 B.C. (Collection: National Museum, New Delhi).	

3	**Study and appreciation of following Seal:**	
	i. Bull (Mohenjo-daro) Stone (Steatite), 2.5 x 2.5 x 1.4 cm. Circa 2500 B.C.(Collection: National Museum, New Delhi). Decoration on earthen wares: Painted earthen-ware (Jar)Mohenjo-daro (Collection: National Museum, New Delhi).	
Unit 2	**Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)**	**24 Periods**
1.	General Introduction to Art during Mauryan, Shunga, Kushana(Gandhara and Mathura styles) and Gupta period:	
2.	Study and appreciation of following Sculptures:	
	i. Lion Capital from Sarnath (Mauryan period) Polished sandstone, Circa 3rd Century B.C. (Collection: Sarnath Museum, U.P.)	
	ii. Chauri Bearer from Didar Ganj (Yakshi) (Mauryan period) Polished sandstone Circa 3rd Century B.C.(Collection: Patna Museum, Bihar)	
	iii. Seated Buddha from Katra Mound, Mathura-(Kushan Period-Mathura Style) Red-spotted Sand Stone, Circa 3rd Century AD. (Collection: Govt. Museum, Mathura)	
	iv. Jain Tirathankara (Gupta period) Stone Circa 5th Century A.D. (Collection: State Museum, Lucknow U.P.)	
3.	**Introduction to Ajanta Location** Period, No of caves, Chaitya and Vihara, paintings and sculptures,subject matter and technique etc.	
Unit 3	**Temple Sculpture, Bronzes and artistic aspects of Indo-Islamic Architecture**	**24 Periods**
(A)	Artistic aspects of Indian Temple sculpture (6^{th} Century A.D. to 13^{th} Century A.D.) 1) Introduction to Temple Sculpture (6^{th} Century A.D. to 13^{th} Century A.D.) 2) Study and appreciation of following Temple-Sculptures: i. Descent of Ganga (Pallava period, Mahabalipuram,Tamil Nadu), granite rock Circa 7^{th} Century A.D.	
	ii. Trimuti (Elephanta, Maharashtra) Stone Circa 9^{th} Century A.D.	
	iii. Lakshmi Narayana (Kandariya Mahadev Temple)(Chandela period, Khajuraho, Madhya Pradesh) Stone Circa 10^{th} Century A.D.	
	iv. Cymbal Player, Sun Temple (Ganga Dynasty,Konark, Orrisa) Stone Circa 13^{th}	

	Century A.D.	
	v. Mother and Child (Vimal-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu; Rajasthan) whitemarble, 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) 12thCentury A.D. (Collection : National Museum, New Delhi)	
(C)	**Artistic aspects of the indo-Islamic architecture:** 1. Introduction 2. Study and appreciation of following architecture: i. Qutub Minar, Delhi ii. Gol Gumbad of Bijapur	

CLASS–XI (2024-25)
(PRACTICAL)

One Practical Paper **70 Marks**

Time: 6 Hours (3+3)

Unit wise Weightage

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

Unit 1: Nature and Object Study **25 Marks 50 Periods**

Study of two or three natural and geometric forms in pencil with light and shade from a fixed point of view. Natural forms like plants, vegetables, fruits and flowers, etc., are to be used. Geometrical
forms of objects like cubes, cones, prisms, cylinders and spheres should be used.

Unit 2: Painting Composition **25 Marks 50 Periods**

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

(ii) Sketches from life and nature 15 Marks 25 Periods

Unit 3: Portfolio Assessment **20 Marks 48 Periods**

(a) Record of the entire years' performance from sketch to finished product. 10 Marks

(b) Five selected nature and object study exercises in any media done during sessionincluding the minimum of two still life exercises. 05 Marks

(c) One selected work of paintings composition done during the year 03 Marks

(d) Two selected works of paintings done during the year 02 Marks

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 examiners 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 minimumof two periods at a stretch.

PAINTING (Code No. 049)
CLASS–XII (2024-25)

Theory **Maximum Marks:30**

Time allowed: 2 hours

Unit wise Weightage **Time: 2 Hours**

Unit1(a)	Content	Periods	Marks
1	The Rajasthani and Pahari Schools of Miniature Painting	24	10
2	The Mughal and Deccan Schools of Miniature Painting	24	10
3	The Bengal School of Painting and the Modern Trends in IndianArt	24	10
		72	30

(a)	**The Rajasthani and Pahari Schools of Miniature Painting** (16th Century A.D. to 19th Century A.D.) A brief introduction to Indian Miniature Schools: Western-Indian,Pala, Rajasthani, Mughal, Central India, Deccan and Pahari.	**18 Periods**

Unit 1

(a) The Rajasthani School:

1. Origin and Development
2. Sub-Schools-Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur
3. Main features of the Rajasthani School
4. Appreciation of the following Rajasthani paintings

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

(b)The Pahari School:

1. Origin and development
2. Sub-Schools-Basohli, Guler, Kangra, Chamba andGarhwal
3. Main features of the PahariSchool
4. Appreciation of the following Pahari paintings:

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

Unit 2

The Mughal and Deccan Schools of Miniature Painting 18 Periods
(16th Century AD to 19th Century A.D.)

(a) The Mughal School

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

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

(b) The Deccan School

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

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

Unit 3: (a)	**The Bengal School of Painting and the Modern trends in Indian Art** (About the beginning to mid of the 20th Centuary)	**24 Periods**
(i)	National Flag of India and the Symbolic significance of its forms andthe colours.	
(ii)	Introduction to the Bengal School of Painting (i) Origin and development of the Bengal School ofPainting (ii) Main features of the Bengal School ofPainting	

(iii)	Appreciation of the following paintings of the Bengal school: (i) Journey's End – Abanindranath Tagore (ii) Shiv and Sati- Nandla Bose (iv) Radhika - M.A.R.Chughtai (v) Meghdoot - Ram Gopal Vijaivargiya Contribution of Indian artists in the struggle for National FreedomMovement.	
(b)	**The Modern Trends in Indian Art** Appreciation of the following contemporary (Modern) Indian Art	
(i)	**Paintings:** (i) Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma (ii) Mother and child – Jamini Roy (iii) Haldi Grinders - Amrita Sher Gill (iv) Mother Teresa - M.F.Husain	
(ii)	**Graphic - prints:** (i) Children – Somnath Hore (ii) Devi – Jyoti Bhatt (iii) Of Walls - AnupamSud (iv) Man, Woman and Tree - K. Laxma Goud	
(iii)	**Sculptures:** (i) Triumph of Labour - D. P. Roychowdhury (ii) Santhal Family - RamkinkarVaij (iii) Cries Un - heard – Amar Nath Sehgal (iv) Ganesha - P.V. Janaki Ram	

The names of artists and titles of their artworks as listed above are only suggestive and in no way exhaustive. Teachers and students should expand this according to their own resources. However,the questions will be set from the above mentioned artworks only.

PAINTING (Code No. 049)
CLASS–XII (2024-25)

Practical **Maximum Marks:70**

Time allotted: 6 hours (3+3)
Unit wise Weightage

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

Unit 1	**Nature and Object study** Studies on the basis of exercises done in class XI with two or three objects and two draperies (in different colours) for background and foreground. Exercises in pencil with light and shade and in full colour from a fixed point of view.	**25 marks** **50 Periods**
Unit 2:	**Painting Composition** Imaginative painting based on subjects from Life and Nature in water and poster colours with colour values.	**25 marks** **50 Periods**
Unit 3:	**Portfolio Assessment**	**20 marks** **48 Periods**
a)	Record of the entire year's performance from sketch tofinished product.	**10 marks**
b)	Four selected nature and object study exercises in anymedia done during the session	**5 marks**
c)	Two selected works of paintings composition done bythe candidate during the year	**3 marks**
d)	One selected works based on any Indian Folk Art (Painting)	**2 marks**

These selected works prepared during the course by the candidate and certified by the school authorities as the work done in the school will be placed before the examiners for assessment

Note:

1. The candidates should be given one hour-break after first three hours.
2. The time-table to be so framed as to allow the students to work continuously for minimum of twoperiods at a stretch.

Guidelines for Evaluation of Practical

1. Marking Scheme:

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

Part III : Portfolio Assessment **20 marks**

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

2. Format of the Questions:

Part I: Nature and Object Study

Draw and paint the still-life of a group of objects arranged on a drawing board before you, from a fixed point of view (given to you), on a drawing paper of half imperial size in colours. Your drawing should be proportionate to the size of the paper. The objects should be painted in realistic manner with proper light and shade and perspective, etc. In this study the drawing board is not to be included. Note: A group of objects to be decided by the external and internal examiners jointly as per instructions. The objects for nature study and object study are to be arranged before the candidates.

Part II: Painting Composition:

Make a painting - composition on any of the following five subjects in any medium (water/pastel, tempera, acrylic) of your choice on a drawing-paper of half imperial size either horizontally or vertically. Your composition should be original and effective. Weightage will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full-space.

Note: Any five subjects for painting composition are to be decided by the external and internal examiners jointly as per instructions and are to mentioned here strictly just before the start of the examination for part II.

3. (A) Instructions for the selection of the objects for Nature and Object Study:

1. The examiners (Internal and External) are to select/decide two or three suitable

objects in such a way so that natural and geometrical forms may be covered in the group of objects:

(i) Natural-forms-large size foliage and flowers, fruits, and vegetables, etc.
(ii) Geometrical forms made of wood/plastic/paper/metal/earthen, etc., such as cube, cone, prism, cylinder and sphere.

2. Objects should be selected generally of large (suitable) size. 3. An object relating to nature, according to the season and location of the examination centre, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of the examination so that its freshness may be maintained. 4. Two draperies in different colours (one in dark and other in light tone) are also to be included for background and foreground, keeping in view the colours and tones of the objects.

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

1. The examiners (Internal and External) are to select/decide five subjects suitable for painting – composition
2. The subjects should be so designed that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely, because it is not important what you do, but how you do it.
3. The examiners (Internal and External) jointly are free to select/decide the subjects, but these should be according to the standard of Class XII and environment of the school/candidates.

   Some identified areas of the subjects for painting-composition are given below, in which some more areas may also be added:

   (i) Affairs of family friends and daily life.
   (ii) Affairs of family professionals.
   (iii) Games and sports activities.
   (iv) Nature
   (v) Fantasy
   (vi) National, religious, cultural, historical and social events and celebrations.

4. General Instructions to the examiners:

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates, for Parts I, II and III, are to be evaluated on the spotjointly by the external and internal examiners.
3. Each work of Part I, II and III, after assessment is to be marked as "Examined" and duly signed by the external and internal examiners jointly.

B. GRAPHICS (Code No. 050)

Introduction: The Course in Graphics 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 encompasses also a wider range of practical exercises in making of graphic prints for developing their mental faculties of observation, imagination, creation and physical & technicalskills.

Objectives

A) Theory

Note: As the syllabus of Graphics (Theory) is the same as that of Painting (Theory), itsobjectives 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 Code No. 050
CLASS–XI (2024-25)

Theory **Maximum Marks:30**

Time allowed: 2 hours
Unit wise Weightage

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

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

Graphics Code No. 050
CLASS–XI (2024-25)

Practical **Maximum Marks:70**

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

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

Unit 1:	**To make Linocut/Woodcut/Paper-cardboard print on 1/4 Imperial sheet on a given subject Syllabus for Relief Printing (Lonocuts/Woodcuts/Paper-cardboard Prints).** 1. Printing methods andmaterials. 2. Characteristics of printing inks, solvents, anddyers. 3. Registrationmethods. 4. Simple, colour printingtechniques. 5. Finishing and mounting of the print.	**100 Periods**
Unit 2:	**Portfolio Assessment**	**48 Periods**
a)	Record of the entire year's performance from sketch to finishedproduct	**10 Marks**
b)	Three selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) from the works prepared during the course	**05 marks**
c)	Four selected prints based on Indian Folk Art	**05 marks**

These selected works prepared during the course by the candidate and certified by the schoolauthorities as the work done in the school will be placed before the examiners for assessment

Notes:

1. The candidates should be given one hour break after first three hours.
2. The time-table to be so framed as to allow the students to work continuously forminimum of two periods at a stretch.

Graphics (Code No. 050)
CLASS–XII (2024-25)

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

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

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

Graphics Code No. 050
CLASS–XII (2024-25)

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

Unit	Content	Period	Marks
1	Making of graphic-print through Serigraphy/Lithography/Etching and Engraving (IntaglioProcess) techniques	100	50
2	Portfolio Assessment	48	20
	Total	**148**	**60**

Note: The students in the class are expected to opt for any one of the following media dependingupon the facilities available in their schools.

S.No.	Units	Periods
1 a)	**Serigraphy** 1. The history of stencils and silkscreen. 2. Methods and materials. 3. The use and maintenance of the squeeze. 4. Sealing, registration for colour, work and preparation for printing. 5. Solvents for cleaning, use and characteristics of printing inks. 6. Finishing and mounting of the print.	**120 Periods**
	OR	
b)	**Lithography**	**100 Periods**
	1. Introduction: Short history and the methods and material used inproducing lithographic prints 2. The use and characteristics of the Litho stone/Zincplates. 3. The use of lithographic chalks and ink (Tusche). 4. Preparing for printing and use of various chemicals inking andtaking proofs. 5. Papers used in lithography and getting the final print. 6. Finishing and mounting of the print.	
	OR	
C)	**Etching and Engraving (Intaglio Process)**	**120 Periods**
	1. Introduction to intaglio technique with a short history, methodsand materials, Etching process. 2. Preparing the plate and laying the ground (resist) and Inking. 3. Characteristics of different types of grounds. 4. Characteristics and use of various acids. 5. Colour etching, use of stencils and marks.	

GUIDELINES FOR EVALUATION OF PRACTICAL

1. Marking Scheme:

Part I: Graphic-Composition (print making)	**50 marks**
(i) Emphasis on the subject	**10**
(ii) Handling on the material and technique of print-making	**10**
(iii) Composition and quality of print	**30**
Part II: Portfolio Assessment	**20 marks**
(a) Record of the entire year's performance from sketch to finished product.	**10**
(b) Five selected Prints	**10**
(c) Five selected prints based on Indian Folk Art – Lino-cut/Wood-cut/paper-card based prints	

2. Format of the questions:

These selected works prepared during the course by the candidates and certified by the school authorities as the work done in the school will be placed before the examiners for assessment.

Part I: Graphic Composition (print-making) 50 marks

- Choose one of the print-making medium available and taught in your school viz. serigraphy, lithography, etching and engraving.
- Make a Graphic-Composition on any one of the five subjects given below according to the possibility and suitability of the medium:
- (**Note:** Any five suitable subjects for "Graphic-Composition (Print-making)" are to be decided by the internal and external examiners jointly in accordance with the instructions are to be mentioned here).
- Make use of line, tone and texture, exploiting the medium fully to realize composition. Print your composition in one or two colours.
- Pay special attention to print quality and cleanliness. Submit two identical prints along with all the rough layouts as your final submission.

Size of the plate:

(i) Serigraphy	30 cm x 20cm.
(ii) Lithography	30 cm x 20cm.
(iii) Etching & engraving	30 cm x 20cm.

Instructions to decide the subjects for Graphic –Composition:

1. The external and internal examiners jointly are to select/decide five subjects suitable for Graphic Composition (print-making).
2. Each subject should be so designed that the candidate may get a clear-cut idea of the subject however, any candidate can perceive a subject in his/her own way but graphic quality must be maintained in the composition.
3. The examiners are free to select/decide the subjects, but these should be according to the standard of class XII and environment of the school/candidates.

Some identified areas of the subjects for Graphic-Composition (Print-making) are givenbelow 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

4. Instructions to the examiners:

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates for part I & II is to be evaluated on the spot by the externaland internal examiners jointly
3. Each work of parts I & II, after assessment, is to be marked as examined and dulysigned by the external and internal examiners.

(C) SCULPTURE (Code No.051)

Introduction

The Course in sculpture at Senior 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 re same.

B) PRACTICAL

The purpose of introducing practical exercises in sculpture is to help and enable the students to make sculptures. All assignments should be designed to understand problems of volume, weight, play of form in space, etc., as against rendering on flat two dimensional. Adequate technical skills may be provided depending on the facilities available.

Sculpture Code No. 051
CLASS–XI (2024-25)

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

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

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

Sculpture (Code No. 051)
CLASS–XI (2024-25)

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

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

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

The selected pieces prepared during the course by the candidate and certified by school authorities as works executed in the school are to be placed before the examiners for assessment.

- Use of clay composition in hollow for baking.
- Modelling of simplified human figures, birds, animals and plants in relief and round. Geometrical shapes like cube, cone, cylinder, etc., and their composition in relief as an exercise 10 marks in design study of textures. Use of plaster of Paris.

Note:

1. The candidate should be given one hour break after first three hours.
2. The time table to be so framed as to allow the students to work continuously for minimum oftwo periods at a stretch.

Sculpture (Code No . 051)
Class XII (2024-25)

Theory **Maximum Marks:30**

Time allowed: 2 Hours

Unit wise weightage

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

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

Sculpture (Code No . 051)
Class XII (2024-25)

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

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

Unit 1: Modeling in relief* **50Pds**

Unit 2: Modeling in round* **50Pds**

Unit 3: Portfolio Assessment **48Pds**

a) Record of the entire year's performance from sketch to finished product. Four pieces of work prepared during the course selectedby the candidate. 10 Marks

b) One selected piece based on Indian folk Art Marks(Sculpture- Round or Relief) 10

* 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 asan exercise in design study of textures. Use of plaster of Paris.

The selected pieces prepared during the course by the candidate and certified by school authorities as works executed in the school are to be placed before the examiners for assessment.

Note:

1. The candidate should be given one hour break after first three hours.
2. The time table to be so framed as to allow the students to work continuously for minimum oftwo Periods at a stretch.

GUIDELINES FOR EVALUATION OF PRACTICAL

1. Marking Scheme:

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

These selected works prepared descript the course by the candidates and certified by the school authorities the work done in the school will be placed before the examiners for assessment.

2. Format of the questions: Part I: Modelling in Relief:

Make a sculpture in Relief (low/high) on any one of the following five subjects. The size should be within 25 to 30 cm. (horizontally or vertically) and about 4 cm. in thickness from theboard.

(Note: Any five suitable subjects for "Modeling in Relief' are to be decided by the external and internal examiners jointly in accordance with the instructions and are to be mentioned here).

Part II: Modeling in Round:

Prepare a sculpture in round, in clay medium, on any one of the following five subjects. The height should be within 25 to 30 cm, horizontally or vertically.

Note: Any five suitable subjects for "Modelling in Round" are to be decided in accordance with the instructions and are to be mentioned here strictly just before the start of the examination for Part II.

3. Instructions to decide the subjects for Modeling in Relief and Round:

The examiners (Internal and External) are to select/decide five subjects suitable for modeling in relief and five subjects for modeling in round. The subjects for "Modelling in Round" are to be conveyed to the candidates strictly just before the start of the examination for Part II.

1. Each subject should be so designed that the candidate may get a clear-cut idea of the subject, however, a candidate can perceive a subject in his/her own way. Distortion of human/animal forms may be allowed.
2. Choice of high or low relief should remain open to the candidates.
3. The examiners (Internal and External) are free to decide the subjects but they should be according to the standard of class XII and environment of the school/candidates. Some identified areas of the subjects for Modeling in Relief are given below in which some more areas may also be included:

   (i) Nature Study;

   (ii) Design, natural, decorative, stylized and geometrical:

   (iii) Family, friends and daily life;

   (iv) Birds and animals;

   (v) Games and sports activities;

   (vi) Religious, social and personal activities;

   (vii) Cultural activities;

   (viii) Ideas - Personal, social, local, provincial, national and international.

4. General instructions to the examiners:

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates of Parts I, II and III, is to be evaluated on the spot by the externaland internal examiners jointly.
3. Each work of Parts I, II and III, after assessment, is to be marked as examined and dulysigned by the external and internal examiners.
4. Finishing and mounting of the prints.

Unit 2: Record of the entire year's performance from sketch to finished product **10 marks**

a) Three selected prints prepared during the course by the candidate and certified by the school authorities as works done in the school and to be placed before the external examiner for assessment.

Note: The time table to be so framed as to allow the students to work continuously for minimum oftwo periods at a stretch.

(D) APPLIED ART (COMMERCIAL ART)

(Code No.052)

Introduction

The course in Applied Art (Commercial Art) at Senior 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)
(Code No. 052)
CLASS–XI (2024-25)

Theory **MaximumMarks:30**

Time allowed: 2 Hours

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

Note: The Syllabus of Applied Art-Commercial Art (Theory) for Class XI is the same as that ofPainting (Theory) for Class XI given earlier.

APPLIED ART -COMMERCIAL ART (PRACTICALS)
(Code No. 052)
CLASS–XI (2024-25)

Practical **Maximum Marks:70**

Time allowed: 6 hours. (3+3)

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

Unit 1	**Drawing** Drawing from Still-Life and Nature, medium-pencilmonochrome/colour.		50 Pds.
Unit 2	**(a) Lettering** Study of lettering of Roman and Devnagri Scriptsidentification of some type-faces and their sizes		50 Pds.
	(b) Layout Making a simple layout with lettering as the main component.		
Unit 3	**Portfolio Assessment** (a) Record of entire year's performance from sketch to finishedproduct	10 Marks	48 Pds.
	(b) Four selected drawings in any media done during	05 Marks	
	(c) Two selected works in chosen subject done duringthe year.	02 Marks	
	(d) Two selected works based on Indian Folk Art	03 Marks	

These selected works prepared during the course by the candidates and certified by the schoolauthorities the work done in the school will be placed before the examiners for assessment.

Notes:

1. The candidate should be given one hour break after first three hours.
2. The time table to be so framed as to allow the students to work continuously for minimum ofperiods at a stretch.

APPLIED ART -COMMERCIAL ART (Code No. 052)

CLASS–XII (2024-25)

Theory **Maximum Marks: 30**

Time: 2 Hour Unit wise Weightage

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

Note: The Syllabus of Applied Art-Commercial Art (Theory) for Class XII is the same as that ofPainting (Theory) for Class XII given earlier.

APPLIED ART -COMMERCIAL ART (Code No. 052)

CLASS–XII (2024-25)

Practical **Maximum Marks:70**

Time allowed: 6 hours. (3+3)

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

Unit 1	**Illustration** Study of techniques of illustration on given subjects andsimple situations supported by drawing from life and outdoor sketching in different media suitable for printing.	**25 marks 50 Periods**
Unit 2	**Poster** Making a poster with specified data and slogan on a givensubject in two or three colours.	**25 marks 50 Periods**
Unit 3	**Portfolio Assessment** (a) Record of the entire years performance from sketch tofinished product. (b) Four selected drawings in any media done during the year including minimum of two illustrations (c) Two selected posters in chosen subject. (d) Two selected works based on Indian Folk Art	**20 marks 48 Periods** **10** **05** **03** **02**

These selected works proposed during the course by the candidates and certified by the schoolauthorities the works done in the school will be placed before the examiners for assessment.

Note: The time table to be so framed as to allow the students to work continuously for minimum oftwo periods at a stretch.

Guidelines for Evaluation of Practical
Marking Scheme:

PartI: Illustrations **25 Marks**

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

PartII: Poster **25 Marks**

(i) Layout and Lettering	10
(ii) Emphasis on the subject	05
(iii) Proper colour scheme, overall impression and reproducing quality	10

Part III: Portfolio Assessment **25 Marks**

(a) Record of the entire year's performance from sketch to finished product. 10
(b) Five selected drawings in any media including minimum of two illustrations. 05
(c) Two selected posters in chosen subjects. 10
(d) Two selected works based on Indian Folk Art

1. Format of the questions:

Part: Illustration

Make an illustration in black and white in any colour media on any one of the following five subjectswith 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 examinersjointly in accordance with the instructions are to be mentioned here.

Part II: Poster

Prepare a poster-design with specified data and slogan in English/Hindi/Regional language, in three flat colours, on any one of the following five subjects. The designing of the poster should have balanced use of typography and illustration.

Size of the Poster-design: 1/2 imp size.

3. A) Instructions to decide the subjects for illustration:

1. The examiners (Internal and External) are to select/decide five suitable subjects.
2. Each subject should be given a specific situation, which is a main characteristic of anillustration.
3. Each subject should be so designed that the candidate may get a clear-cut idea of thesubject and they can illustrate a specific situation based on given subject are as.
4. The examiners (Internal and External) are free to decide the subjects but these should beaccording to the standard of the class XII and environment of the school/candidates.

Some identified areas of the subjects for illustration are given below, in which some more areasmay be added if needed.

Subject with a specific situation:

(i) Family and friends in daily life.
(ii) Professionals/professions.
(iii) Games and sports.
(iv) Nature.
(v) National events and celebrations.
(vi) Religious events and festivals.
(vii) Culture-Dance, Drama, Music and Art.

B) Instructions to decide the subjects for Poster-design:

1. The examiners (Internal and External) are to select/decide five subjects suitable for posterdesign.
2. Each subject should be given a specified data and slogan.
3. The data and slogan should be so framed/designed that the candidates may get a clear-cutidea of the subject.
4. The examiners (Internal and External) must give the subjects data and slogan according tothe standard of Class XII and environment of the school/candidates.

Some identified areas for poster-design are given below, in which some more areas/subjects maybe added.

1. For Advertise Mention:

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

2. Instructions to the examiners:

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates for Parts I, II and III is to be evaluated on the spot by the andinternal examiners jointly.

3. Each work of parts I, II and III, after assessment, is to be marked as examined andsigned by the external and internal examine.

CBSE Syllabus 2024

The syllabus for CBSE board is as follows.

- Class 9 Syllabus
- Class 10 Syllabus
- Class 11 Syllabus
- Class 12 Syllabus

Also check NCERT Syllabus for Other Classes

- NCERT Syllabus for Class 6
- NCERT Syllabus for Class 7
- NCERT Syllabus for Class 8
- NCERT Syllabus for Class 9
- NCERT Syllabus for Class 10
- NCERT Syllabus for Class 11
- NCERT Syllabus for Class 12

CBSE Board Important Resources

- CBSE Date Sheet
- CBSE Result
- CBSE Syllabus
- CBSE Sample Papers
- CBSE Question Papers
- CBSE Notes
- CBSE Practice Papers