

## 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 and proportion,
3	Drawing & Painting and materials	Abstraction and stylization, Foreshortening, perspective, eye level, fixed point of view, Vanishing point, ratio-proportion, sketching, drawing light and shade, still- life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque Paper (Cartridge, handmade canvas and Hard-board Handmade, ect.), Pencil, water colour, acrylic colour, transparent
4	Media of Composition	Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye.
5	Sculpture	Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding.
6	Graphics	Linocut, relief printing, etching, Lithography, 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 ability to:**

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

## PORTFOLIO ASSESSMENT FOR FINE ARTS MAY BE DONE ON

### THE BASIS OF FOLLOWING CRITERIA

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

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

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

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

#### The learners:

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

#### Execution of Work

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

- Observe colour in other craft and design areas
- Make informed critical judgment on work in progress

## **Experimentation**

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

## **(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 range of artistic impressions, the media and the tools used. The history of Indian art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian visual art as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended purely as guidelines.

#### **B) Practicals**

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

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

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

One Theory Paper  
Unit wise Weightage

30 Marks  
Time: 2 Hours

Units		Periods	Marks
<b>History of Indian Art</b>			
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 of Indo-Islamic architecture	24	10
		<b>72</b>	<b>30</b>

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 cm Circa 2500 B.C. (Collection: National Museum, New Delhi).	

3	<b>Study and appreciation of following Seal:</b>	
	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).	
<b>Unit 2</b>	<b>Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)</b>	<b>24 Periods</b>
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.	<b>Introduction to Ajanta Location</b> Period, No of caves, Chaitya and Vihara, paintings and sculptures,subject matter and technique etc.	
<b>Unit 3</b>	<b>Temple Sculpture, Bronzes and artistic aspects of Indo-IslamicArchitecture</b>	<b>24 Periods</b>
<b>(A)</b>	Artistic aspects of Indian Temple sculpture (6 <sup>th</sup> Century A.D. to 13 <sup>th</sup> Century A.D.) 1) Introduction to Temple Sculpture (6 <sup>th</sup> Century A.D. to 13 <sup>th</sup> Century A.D.) 2) Study and appreciation of following Temple-Sculptures:	
	i. Descent of Ganga (Pallava period, Mahabalipuram,Tamil Nadu), granite rock Circa 7 <sup>th</sup> Century A.D.	
	ii. Trimuti (Elephanta, Maharashtra) Stone Circa 9 <sup>th</sup> Century A.D.	
	iii. Lakshmi Narayana (Kandariya Mahadev Temple)(Chandela period, Khajuraho, Madhya Pradesh) Stone Circa 10 <sup>th</sup> Century A.D.	
	iv. Cymbal Player, Sun Temple (Ganga Dynasty,Konark, Orrisa) Stone Circa 13 <sup>th</sup>	

	Century A.D.	
	v. Mother and Child (Vimal-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu; Rajasthan) whitemarble, Circa 13 <sup>th</sup> Century A.D.	
<b>(B)</b>	<b>Bronzes :</b>	
	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) 12 <sup>th</sup> Century A.D. (Collection : National Museum, New Delhi)	
<b>(C)</b>	<b>Artistic aspects of the indo-Islamic architecture:</b>	
	1. Introduction	
	2. Study and appreciation of following architecture:	
	i. Qutub Minar, Delhi ii. Gol Gumbad of Bijapur	



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**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 session including 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

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

**Note:**

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

## Guidelines for Evaluation of Practical

### 1. Marking Scheme:

<b>Part I: Nature and Object Study,</b>	<b>25 marks</b>
(i) Drawing (composition)	10
(ii) Treatment of media/colours	05
(iii) Overall impression	10
<b>Part II: Painting Composition</b>	<b>25 marks</b>
(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

<b>Part III : Portfolio Assessment</b>	<b>20 marks</b>
(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 spot jointly 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 & 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 Code No. 050  
CLASS–XI (2024-25)

**Theory**

Maximum Marks:30

Time allowed: 2 hours

Unit wise Weightage

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

Note: The Syllabus of Graphics (Theory) for Class XI is the same as that of Painting (Theory) for class 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
<b>1</b>	Relief Printing through Linocut/Woodcut/Paper-cardboard	100	50
<b>2</b>	Portfolio Assessment	48	20
	<b>Total</b>	<b>148</b>	<b>70</b>

Unit 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 dyes. 3. Registration methods. 4. Simple, colour printing techniques. 5. Finishing and mounting of the print.	100 Periods
Unit 2:	<b>Portfolio Assessment</b>	<b>48 Periods</b>
<b>a)</b>	Record of the entire year's performance from sketch to finished product	<b>10 Marks</b>
<b>b)</b>	Three selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) from the works prepared during the course	<b>05 marks</b>
<b>c)</b>	Four selected prints based on Indian Folk Art	<b>05 marks</b>

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

**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 for minimum of two periods at a stretch.

(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  
Time allowed: 2 Hours  
Unit wise weightage

Maximum Marks:30

Unit		Periods	Marks
1 a)	Six Limbs of Indian Painting & Fundamental of Visual 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
	<b>Total</b>	<b>72</b>	<b>30</b>

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



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

Practical  
Time allowed: 6  
hours Unit wise  
Weightage

Maximum Marks:70

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	<b>Portfolio Assessment</b>	48	20
	<b>Total</b>	<b>148</b>	<b>60</b>

Unit 1:	Modeling in relief on given subjects from life and nature	50 Periods
<b>Unit 2:</b>	Modeling in round on given subjects from life and nature. Handling of clay and its techniques, pinching, coiling, rolling, etc.	50 Periods
<b>Unit 3:</b>	Portfolio Assessment	48 Periods
<b>a</b>	Record the entire year's performance from sketch to finished product	10 marks
<b>b</b>	Four selected pieces of works prepared during the course by the candidate	5 marks
<b>c</b>	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 of two periods at a stretch.

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

Theory

Maximum Marks: 30

Time allowed: 2 Hours

Unit		Period	Marks
1 (a)	Six Limbs of Indian Art Painting & Fundamental of Visual Arts (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-Islamic Architecture	36	10
	<b>Total</b>	<b>72</b>	<b>30</b>

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)**

(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
	<b>Total</b>	148	70

Unit 1	Drawing Drawing from Still-Life and Nature, medium-pencilmonochrome/colour.		50 Pds.
Unit 2	<b>(a) Lettering</b> Study of lettering of Roman and Devnagri Scriptsidentification of some type-faces and their sizes		50 Pds.
	<b>(b) Layout</b> Making a simple layout with lettering as the main component.		
Unit 3	<b>Portfolio Assessment</b> (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.