

**FINE ARTS
(2019-20)**

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 reference and general enrichment.

- | | |
|---|---|
| 1. Six units of Indian Painting
i.e Sadanga : | Point, line, colour, tone, texture and space. |
| 2. Fundamentals of Visual Arts :
(i) Elements
(ii) Principles | Unity, harmony, balance, rhythm, emphasis and proportion, abstraction and stylization. |
| 3. Drawing & Painting : | Foreshortening, perspective, eyes-level, fixed point of Vanishing point, ratio-proportion, sketching, drawing light and three shade, still- life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque. |
| Materials :
Pencil, water, acrylic colour, transparent | Paper (Cartidge, cansa and Hard- board Handmade, etc.) |
| 4. Media of Composition : | Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye |
| 5. Sculpture : | Relief and round sculpture, modeling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding. |
| 6. Graphics : | Linocut, relief printing, etching, Lithography, silk screen printing, letter press and offset printing. |
| 7. Applied Art for | Book cover design and illustration, cartoon, poster, advertisements

newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V |
| 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 art work

Profile of Learners Growth

Values and Attitudes Rubric

The learner develops the ability to:

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

PORTFOLIO ASSESSMENT FOR FINE ARTS MAY BE DONE

ON THE BASIS OF FOLLOWING CRITERIA

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

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

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

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

The learners:

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

Execution of Work

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

Experimentation

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

(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) (2019-20)
(Code No. 049)

One Theory Paper
Unitwise Weightage

30 Marks
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 of Indo-Islamic architecture	24	10
		72	30

Unit 1: Pre-historic Rock Paintings and Art of Indus Valley
(2500 B.C. to 1500 B.C.)

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

(i) Period and Location.

(ii) Extension: In about 1500 miles

(a) Harappa & Mohenjo-daro (Now in Pakistan)

(b) Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dholavira (in

India)

2. Study and appreciation of following: Sculptures and Terracottas:

(i) Dancing girl (Mohenjo-daro)

Bronze, 10.5 x 5 x 2.5 cm.

Circa 2500 B.C.

(Collection: National Museum, New Delhi).

(ii) Male Torso (Harappa)

Red lime Stone, 9.2 x 5.8 x 3 cms.

Circa 2500 B.C.

(Collection: National Museum, New Delhi)

(iii) Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 cm

Circa 2500 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:

(i) 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.)

- 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 Didarganj (Yakshi) (Mauryan period)
Polished sandstone Circa 3rd Century B.C.
(Collection: Patna Museum, Bihar)
 - iii) Bodhisattva head from Taxila (Kushan period-Gandhara style)
Stone, 27.5 x 20 x 15cm. Circa 2nd Century A.D.
(Collection: National Museum, New Delhi)
 - iv) Seated Buddha from Katra Mound, Mathura-(Kushan Period-Mathura Style)
Red-spotted Sand Stone, Circa 3rd Century AD.
(Collection: Govt. Museum, Mathura)
 - v) Seated Buddha from Sarnath (Gupta period)
Stone
Circa 5th century AD
(Collection: Sarnath Museum U.P.)
 - vi) Jain Tirathankara (Gupta period)
Stone
Circa 5th Century A.D.
- (Collection: State Museum, Lucknow U.P.)
- 3) **Introduction to Ajanta Location,**
period, No. of caves, Chaitya and Vihara, paintings and sculptures, subject matter and technique etc.
 - 4) **Study and appreciation of Following Painting and Sculpture:**
 - (i) Padmapani Bodhisattva (Ajanta Cave No. I, Maharashtra)
Mural Painting
Circa 5th Century A.D.

Unit 3: Temple Sculpture, Bronzes and artistic aspects of Indo-Islamic Architecture 24 Periods

- A) Artistic aspects of Indian Temple sculpture
(6th Century A.D. to 13th Century A.D.)
 - (1) Introduction to Temple Sculpture
(6th Century A.D. to 13th Century A.D.)
 - (2) Study and appreciation of following Temple-Sculptures:
 - (i) Descent of Ganga (Pallava period, Mahabalipuram, Tamil Nadu), granite rock
Circa 7th Century A.D.
 - (ii) Ravana shaking Mount Kailash (Rashtrakuta period, Ellora, Maharashtra) Stone 8th Century A.D.
 - (iii) Trimurti (Elephanta, Maharashtra)
Stone
Circa 9th Century A.D.
 - (iv) Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela period, Khajuraho, Madhya Pradesh)
Stone
Circa 10th Century A.D.

- (v) Cymbal Player, Sun Temple (Ganga Dynasty, Konark, Orissa)
Stone
Circa 13th Century A.D.
- (vi) Mother and Child (Vimal-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu, Rajasthan) white marble.
Circa 13th Century A.D.

(B) Bronzes:

- (1) Introduction to Indian Bronzes
- (2) Method of casting (solid and hollow)
- (3) Study and appreciation of following south Indian Bronze:
 - (i) Nataraj (Chola period Thanjavur Distt., Tamil Nadu)
12th Century A.D.
(Collection: National Museum, New Delhi.)

(C) Artistic aspects of the Indo-Islamic architecture:

- (1) Introduction
- (2) Study and appreciation of following architectures:
 - (i) Qutab Minar, Delhi
 - (ii) Taj Mahal, Agra
 - (iii) Gol Gumbad of Bijapur

CLASS-XI (2019-20)
(PRACTICAL)

One Practical Paper

70 Marks
Time: 6 Hours (3+3)

Unit wise Weightage

Units		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 the session including minimum of two still life exercises. 05 Marks
- (c) Two selected works of paintings done during the year 05 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.

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 (History of Indian Art)

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.

CLASS-XI (THEORY)

One Theory Paper
Unitwise Weightage

30 Marks
Time: 2 Hours

Unit		Period	Marks
	History of Indian Art		
1	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 of Indo- Islamic Architecture	24	10
		72	30

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

CLASS-XI (PRACTICAL)

One Practical Paper
Unitwise Weightage

70 Marks
Time: 6 Hours (3+3)

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

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). 100 Periods

1. Introduction of the history of print making.
2. Printing methods and materials.
3. Characteristics of printing inks, solvents, and dyes.
4. Registration methods.
5. Simple, colour printing techniques.
6. Finishing of the mounting and prints.

Unit 2: Portfolio Assessment

48 Periods

- a) Record of the entire year's performance from sketch to finished product 10 Marks
- b) The selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) prepared during the course by the candidate and certified by the school authorities as the work done in the school are to be placed before the examiners for assessment. **10 Marks**

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.

(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 (History of Indian Art)

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 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.

CLASS-XI (THEORY)

One Theory Paper

30 Marks

Unitwise Weightage

Time: 2 Hours

Unit		Periods	Marks
History of Indian Art			
1	Pre-Historic Rock-Painting 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
		72	30

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

CLASS-XI (PRACTICAL)

One Practical Paper

70 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Unit		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
		148	60

Unit 1: Modeling in relief on given subjects from life and nature.

50 Periods

Unit 2: Modeling in round on given subjects from life and nature.

50 Periods

Handling of clay and its techniques, pinching, coiling, rolling, etc.

Unit 3: Portfolio Assessment

48 Periods

a) Record the entire year's performance from sketch to finished product.

10 Marks

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

10 Marks

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.

(D) APPLIED ART (COMMERCIAL ART)
(Code No. 52)

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 (History of Indian Art)

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.

CLASS-XI (THEORY)

One Theory Paper

30 Marks

Unitwise Weightage

Time: 2 Hours

Unit		Period	Marks
History of Indian Art			
1	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
		72	30

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.

CLASS-XI (PRACTICALS)

One Practical Paper
Unitwise Weightage

70 Marks
Time: 6 Hours (3+3)

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

Unit 1: Drawing**50 Pds.**

Drawing from Still-Life and Nature, medium-pencil monochrome/colour.

Unit 2: (a) Lettering**50 Pds.**

- (i) Study of lettering of Roman and Devnagri Scripts
- (ii) identification of some type-faces and their sizes

(b) Layout

Making a simple layout with lettering as the main component.

Unit 3: Portfolio Assessment**48 Pds.**

- (a) Record of entire year's performance from sketch to finished product. (10)
- (b) Five selected drawings in any media done during the year including minimum three lives. (05)
- (c) Two selected works in chosen subject done during the year. (05)

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 periods at a stretch.

(B) PAINTING
Code No.: 049
Question Paper Design (for classes XI)

Theory

Total Marks: 30

Time: 2 hours

S. No	Typology of Questions	Very Short Answer (VSA)	Short Answer (SA)	Long Answer (LA)	Total Marks	% Weightage
1	Remembering Based	(1) 5		(1) 5	10	35%
2	Understanding Based			(1) 5	5	20%
3	Application Based	(1) 5			5	15%
4	High Order Thinking Skills Based		(1) 5		5	15%
5	Evaluation Based		(1) 5		5	15%
	Total marks	10	10	10	30	100%