

**PAINTING**  
**(Code No. 049)**  
**CLASS–XI (2020-21)**

**Theory**

**Maximum marks: 30**

**Time allowed: 2 hours**

**Unitwise Weightage**

<b>Unit</b>	<b>Content</b>	<b>Periods</b>	<b>Marks</b>
1 (a)	Six limbs of Indian Painting & fundamentals of Visual Arts (Elements and Principals)	24	5
(b)	Pre-Historic rock paintings and art of Indus Valley		5
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
<b>Unit 1.</b> a.	Six Limbs of Indian Painting & Fundamentals of Visual Arts (Elements and Principles)	
b.	Pre-historic Rock Paintings and Art of Indus Valley (2500 B.C to 1500 B.C) (i) Pre Historic Rock Paintings Introduction 1. Period and Location 2. Study of method & material and appreciation of following Pre-historic paintings: • Wizard's Dance, Bhimbethaka	
(ii)	(ii) Introduction 1. Period and Location. 2. Extension: In about 1500 miles • Harappa & Mohenjo-daro (Now in Pakistan) • Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dholavira (in India)	
<b>2</b>	Study of method & material 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 cms. Circa 2500 B.C. (Collection: National Museum, New Delhi).	
<b>3.</b>	Study of method and material and appreciation of the 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 ware:	
	(ii) Painted earthen-ware (Jar) Mohenjo-daro (Collection: National Museum, New Delhi).	
<b>Unit 2</b>	<b>Buddhist, Jain and Hindu Art</b> (3rd century B.C. to 8th century A.D.)	<b>24 Periods</b>
<b>1.</b>	General Introduction to Art during Mauryan, Shunga, Kushana (Gandhara and Mathura styles) and Gupta period:	
<b>2.</b>	Study of method & material 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) Bodhisattva head from Taxila (Kushan period-Gandhara style) Stone, 27.5 x 20 x 15c.m. 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 5 <sup>th</sup> century AD (Collection: Sarnath Museum U.P.)	
	(vi) Jain Tirathankara (Gupta period) Stone, Circa 5th Century A.D. (Collection: State Museum, Lucknow U.P.)	
<b>3.</b>	Introduction to Ajanta Location and period, No. of caves, Chaitya and Vihara, paintings and sculptures, subject-matter and technique etc.	
<b>4.</b>	Study of method & material and appreciation of following painting <b>(i)</b> Padmapani Bodhisattva (Ajanta Cave No. I, Maharashtra) Mural Painting Circa 5th Century A.D.	
<b>Unit 3:</b>	<b>Temple Sculpture, Bronzes and artistic aspects of Indo Islamic Architecture</b>	<b>24 Periods</b>
<b>(A)</b>	Artistic aspects of Indian Temple sculpture (6th Century A.D. to 13th Century A.D.)	
<b>1.</b>	Introduction to Temple Sculpture (6th Century A.D. to 13th Century A.D.)	
<b>2.</b>	Study of method & material and appreciation of following Temple-Sculptures:	
	(i) Descent of Ganga (Pallava period, Mamallapuram, Tamil Nadu), granite rock, Circa 7th Century A.D.	
	(ii) Ravana Shaking Mount Kailasha (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; Odisha) 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>(B)</b>	<b>Bronzes</b>	
<b>1.</b>	Introduction to Indian Bronzes	
<b>2.</b>	Method of casting (solid and hollow)	
<b>3.</b>	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.)	
<b>(C)</b>	<b>Artistic aspects of the Indo-Islamic architecture:</b>	
<b>1</b>	Introduction	
<b>2</b>	Study and appreciation of following architectures:	
	(i) Qutab Minar, Delhi	
	(ii)Taj Mahal, Agra	
	(iii) Gol Gumbad of Bijapur	

**Painting (Code no. 049)**  
**CLASS–XI (2020-21)**

**Practical**

**Maximum Marks: 70**

**Time allotted: 6 ours (3+3)**

**Unitwise Weightage**

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

<b>Unit 1</b>	<b>Nature and Object Study</b> 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.	<b>25 Marks</b> <b>50 Periods.</b>
<b>Unit 2:</b>	<b>Painting Composition</b>	<b>25 Marks</b> <b>50 Periods</b>
<b>i.</b>	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
<b>ii.</b>	Sketches from life and nature	15 Marks 25 Periods
<b>Unit 3</b>	<b>Portfolio Assessment</b>	<b>20 Marks</b> <b>48 Periods</b>
<b>a)</b>	Record of the entire years' performance from sketch to finished product	10 Marks
<b>b)</b>	Five selected nature and object study exercises in any media done during the session	05 Marks
<b>c)</b>	Three selected works of painting composition done during the year	03 Marks
<b>d)</b>	Two selected works based any Indian Folk Art (Painting)	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.

**Graphics**  
**Code No. 050**  
**CLASS–XI (2020-21)**

**Theory**  
**Time allowed: 2 hours**

**Maximum Marks: 30**

**Unitwise Weightage**

<b>Units</b>	<b>Content</b>	<b>Period</b>	<b>Marks</b>
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 (2020-21)**

**Practical**  
**Time allowed: 6 Hours (3+3)**

**Maximum Marks: 70**

**Unitwise Weightage**

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

<b>Unit 1:</b>	<b>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).</b> 1. Introduction of the history of print making. 2. Printing methods and materials. 3. Characteristics of printing inks, solvents, and dyers. 4. Registration methods. 5. Simple, colour printing techniques. 6. Finishing and mounting of the print .	<b>100 Periods</b>
<b>Unit 2:</b>	<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>	Five selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) from the works prepared during the course	<b>05 marks</b>
<b>c)</b>	Five 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 (2020-21)**

**Theory**

**Maximum Marks:30**

**Time allowed: 2 Hours**

**Unit wise weightage**

<b>Unit</b>		<b>Periods</b>	<b>Marks</b>
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>	72	30

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 (2020-21)**

**Practical**  
**Time allowed: 6 hours.**  
**Unitwise Weightage**

**Maximum Marks :70**

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

<b>Unit 1:</b>	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>	Five selected pieces of works prepared during the course by the candidate	10 marks
<b>c</b>	Five selected pieces based on Indian Folk Art (Sculpture – Round or Relief)	

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.

**(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 (2020-21)**

**Theory**

**Maximum Marks:30**

**Time allowed: 2 Hours**

<b>Unit</b>		<b>Period</b>	<b>Marks</b>
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 (2020-21)

**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

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

These selected works prepared during 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.

**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 of periods at a stretch.

Some suggested Reference books for teachers

1.	भारत की चित्रकला	राय कृष्णदास, भारती भण्डार, लीडर प्रेस, इलाहाबाद (उ.प्र.)
2.	नवीन भारती चित्रकला शिक्षण ----	प्रो. रामचन्द्र शुक्ल किताब महल प्रा. लि, इलाहाबाद (उ.प्र.)
3.	भारतीय चित्रांकन	डॉ. रामकुमार विश्वकर्मा, बिशनलाल भार्गव एण्ड सन्स, कटरा, इलाहाबाद (उ.प्र.)
4.	भारतीय चित्रकला का इतिहास	डॉ. अविनाश बहादुर वर्मा, प्रकाश बुक डिपो, बरेली (उ.प्र.)
5.	भारतीय कला और कलाकार	ई. कुमारिल स्वामी, प्रकाशन विभाग, सुचना और प्रसारण मंत्रालय, भारत सरकार, पटियाला हाउस, नई दिल्ली- 110001
6.	भारतीय चित्रकला का बृहद इतिहास	विचस्पति गैरोला, चौखम्भा संस्कृत प्रतिष्ठान, बंगलो रोड जवाहर नगर, दिल्ली- 100007
7.	रूपप्रद कला के मूलाधार	डॉ. शिवकुमार शर्मा एवं डॉ. रामावतार अग्रवाल, लॉयल बुक डिपो, निकट गवर्नमेंट कालिज, मेरठ (उ.प्र.)
8.	कला विलास (भारतीय कला का विकास)	डॉ. आर. ए. अग्रवाल लायल बुक डिपो, निकट गवर्नमेंट कालिज, मेरठ (उ.प्र.)
9.	भारतीय चित्रकला का विकास	डॉ. एस.एन.सक्सेना, मनोरमा प्रकाशन, 299, मीरपुर कैंट कानपुर (उ.प्र.) 208004
10.	भारतीय चित्रकला का विकास	डॉ. चिरंजीलाल झा, लक्ष्मी कला कुटीर, नया गंज, गाजियाबाद (उ.प्र.) 201001
11.	कला के मूल तत्व	डॉ. चिरंजीलाल झा, लक्ष्मी कला कुटीर, नया गंज, गाजियाबाद (उ.प्र.) 201001
12.	शिल्प कथा	नन्दलाल बसु, साहित्य भवन लि., इलाहाबाद (उ.प्र.)
13.	भारत का मूर्तिशिल्प	डॉ. चार्ल्स एल, फाबरी, राजपाल एण्ड सन्स, कश्मीरी गेट दिल्ली- 110006
14.	कला और कलम	डॉ. गिराज किशोर अग्रवाल, भारतीय चित्रकला का आलोचनात्मक इतिहास
15.	भारतीय मूर्तिकला परिचय	-do-
16.	आधुनिक भारतीय चित्रकला	-do-
17.	भारत की चित्रकला का संक्षिप्त इतिहास	डॉ लोकेशचन्द्र शर्मा गोयल पब्लिशिंग हाऊस. सुभाष बाजार. मेरठ (उ.प्र.)
18.	रवि वर्मा, अमृता शेरगिल, रामकिंकर, हुसैन हेब्बर, यामिनी राय, देवी प्रसाद राय चौधरी पर लधु पुस्तिकाएँ (मोनोग्राफ्स) तथा समकालीन भारतीय कला	ललित कला आकादमी, रवीन्द्र भवन, कॉपरनिक्स मार्ग (निकट मण्डी हाऊस), नई दिल्ली 110001 तथा ल.क.अ के क्षेत्रीय कार्यालयों पर भी उपलब्ध
19.	भारतीय कला	डॉ. वासुदेव शरण अग्रवाल, पृथ्वी प्रकाशन, वाराणसी (उ.प्र.) 221005
20.	भारत की समकालीन कला - एक परिप्रेक्ष्य	प्राणनाथ मागो, नेशनल बुक ट्रस्ट इंडिया, नई दिल्ली
21.	Hindustan Masavri	By Dr. Anis Farooqi.

22	The Heritage of Indian Art	Dr. Vasudev Sharan Agrawal.
23	Studies in Indian Art	Dr. Vasudev Sharan Agrawal, Banaras Hindu University. Publication, Varanasi (U.P.).
24	Indian Painting	Percy Brown, YMCA Publishing House, Massey Hall, Jai Singh Road (Near Parliament street) New Delhi – 110001.
25	History of Indian and Indonesian Art	A.K. Coomaraswamy, Dover Publication, Inc., New York.