

VISUAL ARTS

Upper Primary

Objectives

At this stage of school education children can handle a little more complex materials and themes. So far whatever they have grasped developed and experienced earlier can be developed further. Following will be the objectives;

To work together on small and large projects

To encourage students for free expression and creativity.

To acquaint students with basic elements/principles of design.

Understanding the basic characteristics of different techniques, mediums and its practical applications.

To develop an insight towards sensibility and aesthetic appreciation.

To make children understand cultural diversity by recognizing different traditional art forms prevalent in the country.

Students who attain academic standards in the visual arts will be able to use the arts to think and learn independently, know themselves and the world around them, and communicate in the art forms studied. To ensure that students attain these standards and capabilities, they must be immersed in numerous opportunities to learn about, perform, create, and evaluate the arts.

Content, Methods and Materials

At upper primary stage, art education programme should comprise, handling of the materials for drawing, painting, collage, clay modelling and construction of puppets; creating artistic things by free expression method, learn simple concepts of visual arts, knowledge of works of well known artists both contemporary as well as historical etc. Emphasis should be laid on the use of learner's own imagination and development of his/her own concepts and expression through observation and exploration. He/she should be enabled to develop a sense of organization and design because aesthetic arrangements permeating all life become source for joy and satisfaction. The activities from events of life around, nature and environment, human and animal figures, free hand sketching, designing of book covers, cards, folders, tie and dyeing, printing and embroidery to create a textile etc. can easily be learnt at this stage. At this stage, children should develop a sense of perspective, proportion, depth, light and shade, tactile feeling by using different media like pencil, pastel, poster colour, watercolour, collage, pen and ink/ brush and ink, mixing mediums, linocut, computer as a tool of expression etc. They can also use different sizes and quality of paper. They should be encouraged to work together in small and large groups. The students should be given the opportunity to maintain the resources of the art room, taken to workshops, museums and exhibitions. The exercises done at this stage should be undertaken to provide

context, with the purpose for exploration, having expression and evaluation of ideas and feelings where units of work are developed from themes and linked by a set of activities. The realization of context and purpose will enable pupils to see, respond and make meaningful works and relate their work to real world experiences having meaningful themes for the students' learning experiences, which must be of interest to pupils, be relevant to their development and environment while providing a stimulating starting point. These themes or content can broadly be related to the following suggested fields to enable pupils to study a range of tangible and abstract subjects and issues. Few themes, which are not exclusive, are as follows:

- i. **Objects**
- ii. **People**
- iii. **Traditions**
- iv. **Environment**
- v. **Experiences**

Objects:

Objects can tell us about place and time, the practices, habits and beliefs of people. By exploring objects from different areas and cultures, students may wish to investigate how materials and function affect design and appearance of objects. Pupils can also develop design concepts into utilitarian pieces or objects of beauty without a specific function.

People:

People are always curious about themselves and others. Throughout history, the human figure has inspired the works of many artists. Students may wish to investigate appearances, personalities, moods and attitudes of individuals and or cultures.

Traditions:

Traditions reflect ideas, concepts, values held by different people in different parts of the country and the world. By looking at similarities and differences, students learn to respect and appreciate the diversity of cultures.

Environments:

The themes here use the senses as a starting point and requires the students to extend their observation and interpretation of objects and images from the world they live in. These themes would provide avenues for expression of the natural and man-made environments and would look at issues affecting the world.

Experiences:

The themes in this category would include events and experiences, either remembered, imagined or evoked through the use of stimulus materials. Pupils can explore ideas, concepts, memories and feelings, which may be universal and at the same time deeply personal. It would involve ideas about emotion, human condition, cultural values and identities.

Media:

The instruction of media examines how-

Materials

Methods

Techniques and stylistic qualities of each or combined media communicates the work that students make. Each medium possesses its own unique characteristics and qualities in application. Students should be encouraged to experiment with a range of media and be guided in aiming at the desired expression. They can mix different media for creative interpretation and communication of ideas. Students should thus be guided to think, understand, apply the qualities of the media in context to the objectives and effects desired rather than be solely trained on the technicalities of the media.

Development of skills among students is not possible inside the four walls of a classroom alone. Therefore, the teacher should give them chance by taking them in open surroundings.

Field Visits: School garden, public place like a community park, museum, monument, craft fair, local fair, a village pond. While at picnic, travel or tour, students can keep their sketchbook, paper, pencils etc. with them and make quick sketches too.

Outdoor Sketching: Sketching outside classroom is a fruitful activity for students. In school premises, trees, plants or any part of the school building can be sketched. Taking students outside classroom is a very challenging job for a teacher. The activities should be planned properly. Therefore, before taking the students out, they should be instructed properly regarding their conduct and the objectives of the activity.

Celebration of National Days: Teachers can encourage students to prepare posters, placards and invitation cards related to celebrations of national days like Republic Day, Independence Day, etc. Teachers can guide students in groups to research historic characters and events of significance.

Festivals, special days: Festivals, rituals, holidays, birthdays of national leaders are important occasions. Students can be asked to research about their significance, history and importance. They can interview their families and community members about their past memories of celebrations. Dances, songs, drama, and food festivals can be organized in collaboration with artistic decoration of classroom with the help of the teacher.

Visit to a Museum, Gallery, Exhibition, Monuments, a Religious sites: Information regarding man, animals and birds, culture, art, science, etc., from prehistoric to space age can be found in different museums. It has a utility and correlation with all subjects and students can benefit immensely if trips can be arranged. Students should be taken to exhibitions. It is an opportunity to expose them to modern and traditional forms of art. While seeing and discussing the exhibited works, students become aware of different art forms, their origin, technique of preparation etc. Exhibitions can also be organized in school

premises where students can display their own works in rotation. Religious sites are an excellent place to develop a sense of respect, pride and awareness towards sculpture, scriptures as well as architecture, traditions and historic information.

Class VI

Content	Methods	Material
<p>Object based exercises Learn to create simple one or two objects. Attempt to observe and draw objects through a grid using measurements and construction lines as instructed by the teacher. Cut out objects from magazines/books or trace outlines of objects and fill them up with your own creative images/designs/colours. Paint interiors emphasizing on objects and arrangement (my room, kitchen, inside a library, barber shop etc.) Understand the colour chart, colour mixing (create a chart in the shape of an object you like)</p> <p>People based Exercises Attempt to paint simple subjects such as my school, birthday party, picnic, shops and shopkeeper, rainy day etc.) Use simple images to paint people in imaginary settings such as my room inside a tree trunk, walking through a water pipe (helps to heighten both fantasy and joy of imagination) Learn to draw and sketch simple figures of a boy or girl from life in the class. Use old photographs from family album and associate each member with colours, shapes or forms that the student is reminded of.</p> <p>Tradition Based Exercises Talk to elders at home and research and draw their existence in traditions or different earlier timelines (culturally, traditionally oriented exercise) Drawing and painting based on various traditional and mythological stories/epics or religious tales (references can be taken from comics like amar chitra katha, calendars, actual wall paintings, historical sites etc.)</p>	<p>Drawing: contour line, rendering, sketching, value, shading, hatching, crosshatching</p> <p>Painting: wet-on-wet, wet-on-dry, sponge, wash, watercolor techniques of sponging</p> <p>Printmaking: relief, frottage (rubbing)</p> <p>Ceramics: pinch and pulled forms, slab, drape mold, coil, surface decoration techniques</p> <p>Sculpture /architecture: carving, additive, subtractive, modelling, constructing</p> <p>Fibers: pulling threads, weaving, stitchery, tying and wrapping techniques, braiding, basketry</p>	<p>pencils, colored pencils, markers, chalks, crayons, oil pastels, charcoals</p> <p>poster colours, watercolor, crayons; variety of surfaces, brushes and paint applicators</p> <p>found objects, printing ink, stencil</p> <p>modelling clay, clay substitutes, glazes, stains, paint</p> <p>paper, papier-mâché, clay, plaster, fiber cardboard, wood paper, foil, found objects, beads, wire, foam</p> <p>cloth, yarn, ribbon, found objects</p>

<p>Environment Based Exercises Attempt to paint simple environmental subjects such as my school, village pond, zoo, village school, my garden etc. Create collage/painting/cut out environment based pictures from old magazines or newspapers, collect rocks, leaves, shells etc. and develop an environment based awareness corner in your classroom or art room (ideal as a group activity)</p> <p>Experience based exercises Depict experiences with weather, shortage of necessities in daily life Share experiences related to popular images and icons or comics/movies/games and sports and create a personal diary or art logbook with drawings, sketches, thoughts, doodles etc. about the same (e.g. Cricket, favourite actor or actress, comic characters, particular state their food, costumes, crafts etc.)</p>	<p>Mixed media: collage, bas-relief</p>	<p>cloth, tissue, photos, found objects, foil, fiber, paint, paper, paper, reeds, rope</p>
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Class VII

Content	Methods	Material
<p>Object based exercises Select objects of daily use such as bottles, pots, keys, spoons etc. and arrange them to understand space, arrangement and design and development of drawing</p> <p>Use waste or discarded objects such as lids, threads, buttons, beads, mirrors, etc. with a painting medium. To be decorated with folk or regional elements or inspiration (as instructed by teachers)</p> <p>Study of objects through conscious arrangement to develop both skill as well as observation (still life with drapery, pots, utensils, books)</p> <p>Print, emboss with simple objects such as coins, combs, leaves, etc. to learn about texture, simple shading and impressions (recommended use with printmaking and sculpture)</p> <p>People based Exercises Learn to draw the basics of a human figure. Draw the basic proportionate divisions (teacher instructed and demonstrated exercise)</p> <p>Learn how to paint/ colour the human figure with experimental drawing and colour approach</p> <p>Collect pictures of human forms in different postures and actions to form a ready reference album (retrieved from magazines, books, newspapers, photographs etc.)</p> <p>Paint/colour the human figure from a more involved and sensitive approach such family members engaged in different activities at home, a family picnic or dinner, getting ready for school, birthday party etc.</p> <p>Tradition Based Exercises Draw and paint from topics, which involve and explore traditions through festivals such as Dusshera, Diwali, Id, Gurupurab,</p>	<p>Drawing Contour line, rendering, sketching, value, shading, crosshatching, stippling</p> <p>Painting Wet-on-wet, wet-on-dry, sponge, wash, watercolor techniques of sponging, salting, and masking</p> <p>Printmaking Relief (linoleum cutting),</p> <p>Ceramics Processes: pinch and pulled forms, slab, drape mold, coil, surface decoration techniques</p> <p>Sculpture/Architecture/Jewellery Carving, additive, subtractive, modelling, constructing, casting</p> <p>Fiber Pulling threads, weaving, stitchery, tying and wrapping techniques, braiding, basketry</p> <p>Mixed Media: Collage, bas-relief</p>	<p>Pencils, colored pencils, markers, chalks, crayons, oil pastels, charcoals</p> <p>Tempera, watercolor, watercolor crayons; variety of surfaces, brushes and paint</p> <p>Found objects, printing ink, stencil, textile ink applicators</p> <p>Modelling clay, clay substitutes, glazes, paint</p> <p>Paper, papier-mâché, clay, plaster, fiber cardboard, wood paper, foil, found objects, beads, sand, balsa, wire, foam etc.</p> <p>Cloth, yarn, ribbon, found objects, paper, reeds, rope</p> <p>Tissue, photos, found objects, foil, fiber, paint,</p>

<p>Pongal, Onam, Bihu, Christmas etc. (Class discussions and inputs from children can be useful as inspiration and information. Other regional festivals and cultural activities can also be discussed in relation to the location of the schools)</p> <p>To visit museums, galleries if in cities and local craftsmen, artisans in villages and homes of students from different regional backgrounds (eg. Kashmiris, Gujratis, Assamese etc.) Study and draw from objects being used in their households, and handed down through the family traditions and inheritance. (Interesting discussions and interdisciplinary programmes based on regional dance and music can simultaneously be organized by the students with help of teachers for their own benefit and enjoyment)</p> <p>Environment Based Exercises</p> <p>To learn to observe, experience, and enjoy nature and do nature study such as learning to render and draw trees, birds, and the local surroundings e.g. school lawns or playground, fields, vegetable garden etc.</p> <p>Paint a local scene by understanding its geographical setting, its influence on the objects, people, their occupations and nature. (e.g. Hill station, seaside, deserts, cities and villages) and develop an environment based awareness corner in your classroom or art room (ideal as a group activity)</p> <p>Experience based exercises</p> <p>Create and paint masks (inspired from existing – tribal, religious or dance masks as well as imaginary –demonic, space age, robots etc.) using the basic elements of art such as line and colour (an effective way to observe, experience and display emotions such as fear, joy, anger, hatred etc.)</p> <p>To exploit the basic experiences of sleeping, dreaming, eating, crying etc. through compositional topics such as sleeping in the school bus, eating tiffin, bathing in the village pond, milking your cow etc.</p>		<p>paper</p>
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Class VIII

Content	Methods	Material
<p>Object based exercises Objects to be selected by the teacher to make students understand light and shade, texture and arrangement (to be drawn and shaded) . Learn to create simple objects such as matchbox covers, book covers, pens, shoes etc using decorative native elements alongside modern options. (Use the resources from local folk arts and traditions) Draw and paint objects that heighten emotions in a composition such as festivity and joy, sadness and sorrow. (Interactive discussions recommended) Personalise and create objects on nature, flora and fauna such as a hairclip in the form of a butterfly or a rabbit or a shoe. (Material/craft based)</p> <p>People based Exercises To draw the movement capable in a human figure or a group of figures in an arranged space or abstraction. To paint the human figure with colour, the colour used to heighten the aspect of time and space, in occupation or relaxation. Draw and paint figures from mythology, history to understand distinctions and differences in the approach to the human figure. (Discuss iconography) Paint the human figure in composition topics involving movement such as sport activities, football matches, cricket, or dancing and theatre etc.</p> <p>Tradition Based Exercises Draw and paint traditional but personal themes from and involving tradition such as marriage in the family, birth etc. To draw and develop designs for traditional crafts such as</p>	<p>Drawing: Contour line, rendering, sketching, value, shading, crosshatching, stippling, one-point perspective</p> <p>Painting: wet-on-wet, wet-on-dry, sponge, wash, resist, watercolor techniques of sponging, salting, and masking</p> <p>Printmaking: calligraphic, relief (linoleum cutting), silkscreen.</p> <p>Ceramics: pinch and pulled forms, slab, drape mold, coil, surface decoration techniques, incising</p> <p>Sculpture/Architecture/Jewellery: carving, additive, subtractive, modelling, constructing, casting, enameling</p>	<p>Pencils, colored pencils, markers, chalks, crayons, oil pastels, charcoals, pastels, conte-crayon</p> <p>Tempera watercolor, watercolor crayons; variety of surfaces, brushes and paint applicators</p> <p>found objects, printing ink, stencil, textile ink</p> <p>modelling clay, clay substitutes, glazes, stains, paint</p> <p>paper, papier-mâché, clay, plaster, fiber cardboard, wood paper, foil, found objects, beads, sand, balsa, wire,</p>

<p>jewellery, pots, hand fans, textiles etc.</p> <p>Environment Based Exercises Learn to draw animals and birds in detail including skeletal study (basics to understand movement) Paint an environmental setting in an urban/rural setting capturing the flavour and heritage</p> <p>Experience based exercises Learn to create simple cartoons on interaction with people or prominent personalities To depict experiences about people and places through the traveler's eye</p>	<p>Fibers: pulling threads, weaving, stitchery, tying and wrapping techniques, braiding, basketry</p> <p>Mixed media:</p> <p>New Media: computer processes and introduction to basic design software</p>	<p>foam, copper</p> <p>cloth, yarn, batik wax and dyes, ribbon, found objects, paper, reeds, rope, tie-dye</p> <p>tissue, photos, found objects, foil, fiber, paint, paper collage, bas-relief</p> <p>computer, interactive computer programs, camera, digital camera, photography</p>
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Secondary Stage

Objectives

At the secondary stage of school education students will have the choice of opting for one of the following arts education subjects: arts, music, dance or theatre. The experience of free and creative expression, acquaintance with the basic elements of arts and design at upper primary stage, have helped the students develop required aesthetic sensibility and skills in different media and techniques, which should enable them to select visual arts as medium of expression at secondary stage of school education.

Joyful experience

To refining aesthetic sensibilities based on earlier experiences.

To expose the learner to the cultural diversity of the country through folk art forms, local specific arts and other cultural components leading to an awareness and appreciation of national heritage.

To develop a perspective of artistic and creative expression through experimentation with different tools, techniques and medium in two and three dimensional visual art forms. values for social and cultural harmony leading to global peace.

Content, Materials and Methods

Two Dimensional or Pictorial arts:

Drawing and Painting

Collage making

Print making

Photography and computer Graphics (Wherever possible)

Rangoli/ Mandna/ Wall painting (State/region specific traditional art forms)

To express original experiences freely and spontaneously, learning to observe; development of sense of perspective, proportion, size, depth, light and shade, tactile feeling, season, time, mood etc. are some of the components children at this stage must learn. Basic knowledge of human body and its proportion, compositions based on various themes, knowledge of local/traditional art forms, sense of perspective in addition to class VIII can be included in the syllabus. They may be given projects leading to creative expression and experience, participate in inter-group, inter-school art activities, taken to study trips, given chance to interaction with artists in the community, explore traditional art forms in the community and neighborhood. Promoting values related to other core components in education like India's common cultural heritage, history of freedom movement, national identity, constitutional obligations, current social issues and protection of environment, still life etc. may be given for compositions. Students during two years of secondary stage must be allowed to work in at least 3 mediums using pencil, pastel, water or oil based colour, collage, linocut, pen and ink, mixed mediums.

Three Dimensional Arts

Sculpture (using locally available materials)

Clay modelling

Terracotta

Carving and relief work

Papier mache

Mask making

Construction (using waste materials)

Pottery (If possible)

Installation

Plaster of Paris, different types of clay, Papier Mache, sketching practice, making of armature, pottery (hand made) and ceramic work may be included for three dimensional expression. They can be encouraged to make useful products like pottery items for the school or home.

Theory of Arts

Suggested activities for class IX

At this stage, theory should be included alongwith the practical study. In theory, students can be made aware about contemporary artists, their style of working, paintings, sculptures, relief works in architecture of various periods. Art history to come as various isms and style – then leading on to more information on artist who specially interest the child – rather than impose study of work of certain artist etc. It would be advisable if a sense to critically analyze art works, as how and why works of art, craft and design change over in various times and from one place to another can be developed among them. They can also review their own and other's work and express their own views about it by seeing and observing original works and reproductions, going to galleries and museums, and using the Internet. Community based project work can also be given to them.

Suggested activities for class IX

Themes	Methods and Materials for two dimensional arts	Methods and Materials for Three dimensional arts
Tradition based	<p>Introduction of the topic / theme to create interest and positive environment, to</p> <p>Gather information from different sources, to be shared and discussed in the class.</p> <p>Sharing of information by the students followed by a discussion on different aspects of the festivals/events/folk, traditional, tribal dance, games and sports etc.</p> <p>Students should be given freedom to select the medium of their choice to express them self on the particular theme or topic in a group or individually.</p> <p>While selecting material (locally available) students should be encouraged to plan, explore different mediums such as:</p> <p>Drawing and Painting, Collage making, Print making, Photography and Computer Graphics (Wherever possible)</p> <p><i>Rangoli/ Mandna/ Wall painting.</i></p> <p>Students should express using texture and tones with different materials like pencil, crayon, pastel, water colour, poster colour, sketch pens, magazine/paper cutting, etc.</p>	<p>Sharing of information by the students followed by a discussion on different aspects of the festival/event/local event and place of role of 3-D art forms in the celebration – Ganesha Utsava, Dussehra, Deepavali, X-Mas, Jatras, etc.</p> <p>Students should be given freedom to select the appropriate medium of their choice to express themselves on the particular theme or topic in a group or individually.</p> <p>While selecting material (locally available) students should be encouraged to plan, explore different mediums such as:</p> <p><i>Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Papier mache, Mask making, Construction (using waste materials), Pottery (If possible) installation and material to explore and express texture, shape and size with different 3-D mediums like clay, Plaster of Paris (POP), wood, wax, wire, paper, card board/ hard board/ ply, etc.</i></p> <p>Use of computers to create 3-D images and installation plans (if available), which provides tremendous freedom and speed to explore and experiment without pressure of material wastage or shortage.</p>
Environment based	<p>Introduction of the Nature and its ever changing moods for environment building.</p> <p>View/show clippings of different seasons, natural calamities followed by a discussion on different aspects of the nature.</p> <p>Students should be given freedom to select the medium of their choice to express themselves on the particular mood or season in a group or individually.</p> <p>While selecting medium and materials (locally available) students should be encouraged to plan, explore different mediums such as:</p> <p><i>Drawing and Painting, Collage making, Print making, Photography and Computer Graphics (Wherever possible), Rangoli/ Mandna/ Wall painting.</i></p>	<p>To observe different Animals/ birds/ leaves/ plants/ human figures, followed by a discussion on different aspects, such as; habitats, foods and shelters ,different forms of leaves, plants and trees.</p> <p>Students should be given freedom to select the medium of their choice to express in simple forms/figures in a group or individually.</p> <p>While selecting material (locally available), students should be encouraged to plan, explore different mediums and materials such as:</p> <p><i>clay modelling, Plaster of Paris, paper crafts, papier mechie, wax molding, wire molding, card boards, wood/ply etc.</i></p> <p>Students should be guided / motivated to arrange/install the</p>

	<p>Students should be encouraged to express using texture and tones with different 2-D mediums, like; pencil, crayon, pastel, water colour, poster colour, sketch pens, paper prints, photographs, etc.</p>	<p>objects created by them in different compositions/styles, in the space selected or provided for the purpose.</p>
Objects based	<p>Discussion with the students on object of daily use (fruits, vegetables and man made objects) around us focusing on shapes, sizes, colors, textures and beautification. Sketch/drawing of objects of choice by individual student. Organize still life of the selected group of objects for the whole class in semi-circle seating arrangement. It is proposed that teacher demonstrates the right methods of object/still life drawing such as; space arrangement, taking measurements, ratio and proportion, light and shade, perspective, colour and texture. Students should be motivated to use different materials for better effects.</p>	<p>Students after discussion should be divided in groups to make different objects. For better management it is suggested that different groups should be given different subjects such as ; fruits, vegetables, man made objects (huts, carts/vehicles, utensils, toys, furniture etc.). All the three dimensional materials (<i>clay, POP, paper, papier mechie, wax, wire card boards, wood/ply</i> etc.) should be explored for this purpose. Students should be guided / motivated to arrange/install the objects created by them in different compositions/styles, in the space selected or provided for the purpose.</p>
People based	<p>Identification of issues of social concerns; gender equality, violence of different types, child marriage, conservation and protection, social and cultural values, terrorism, peace and harmony, dignity of labour, population, health and hygiene, drug abuse, child abuse etc. through discussion mode and prepare a list to work on issues of individual choice. Assignment to gather information on selected issues from different sources, to initiate discussion. Detailed discussion on the selected issue from various angles. Suitable medium and materials (<i>Drawing, painting, collage, print, photographs, computer graphics, poster, wall painting etc.</i>) can be explored to facilitate free expression.</p>	<p>Visit to Historical and National monuments, museums and artisans etc. Creation of 3D models on various themes such as; peace, justice, courage and bravery, small family norms, equality, literacy, dignity of labor, women empowerment, progress and development, conservation of natural resources, human emotions and moods etc. While selecting material (locally available) students should be encouraged to plan, explore different mediums and materials such as: <i>clay modelling, POP, paper crafts, papier mechie, wax molding, wire molding, card boards, wood/ply etc.</i></p>

Suggested Activities For Class X

Themes	Methods and Materials for two dimensional arts	Methods and Materials for Three dimensional arts	Approximate no. of Assignments
Tradition based	<p>Introduction of the topic /theme to create interest and positive environment, to gather information from different sources.</p> <p>Sharing of information by the students followed by a discussion on different aspects of the festivals/events/folk and traditional, tribal dances, games and sports etc.</p> <p>Students should be given freedom to select the medium of their choice to express themselves on the particular theme or topic in a group or individually.</p> <p>While selecting material (locally available) students should be encouraged to plan, explore different mediums such as:</p> <p><i>Drawing and Painting, Collage making, Print making, Photography and computer Graphics (Wherever possible)</i></p> <p><i>Rangoli/ Mandna/ Wall painting.</i></p> <p>Students should express using texture and tones with different mediums like pencil, crayon, pastel, water colour, papers, photographs, poster colour, sketch pens etc.</p>	<p>At this level Students should be encouraged to work in groups and organize display / installation of their work.</p> <p>Sharing of information by the students followed by a discussion on different aspects of the festival/event.</p> <p>The group should be given freedom to plan and select the appropriate medium to express themselves on the particular theme.</p> <p>While selecting materials (locally available) students should be encouraged to explore different mediums such as:</p> <p><i>Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Papier mache, Mask making, Construction (using waste materials), Pottery (If possible) Installation.</i></p>	<p>Two Dimensional Art Forms : 04 Works, using different mediums and material</p> <p>Three Dimensional Art Forms: 04 assignments, using different mediums and material</p>
Environment based	<p>Introduction to Nature and its varied moods to motivate students for keen observation of different seasons, natural calamities, its relation with other life forms, followed by a discussion.</p> <p>Students should be given freedom to select the medium of their choice to express themselves on the particular mood of season or nature in a group or individually.</p> <p>While selecting materials (local specific) students should be encouraged to plan, explore different mediums such as: <i>Drawing and Painting, Collage making Print making, Photography and computer Graphics (Wherever possible),</i></p> <p><i>Rangoli/ Mandna/ Wall painting</i></p>	<p>To observe and sketch different Animals/ birds/ leaves/ plants/ human figures,habitats/ shelters.</p> <p>The groups should be given freedom to select the medium of their choice to express in simple forms/figures in a group or individually.</p> <p>While selecting material students should be encouraged to plan, explore different 3-D mediums and materials such as: <i>clay modelling, POP, paper crafts, papier mechie, wax molding, wire molding, card boards, wood/ply etc.</i></p> <p>Students should be motivated to organize installation of the objects</p>	<p>Two Dimensional Art Forms : 02 Works, using different mediums and material</p> <p>Three Dimensional Art Forms: 02 assignments, using different mediums and materials</p>

		created by them in different compositions/styles as a routine activity	
Objects based	<p>Discussion with the students on objects of daily use (fruits, vegetables and man made objects) around us focusing on shape, size, colour, texture, beautification.</p> <p>Sketch/drawing of objects of their choice</p> <p>Organize still life of the selected group of objects for the whole class in semi-circle seating arrangement.</p> <p>It is proposed that teacher demonstrates the right methods of object/still life drawing such as; space arrangement, taking measurements, ratio and proportion, light and shade, perspective, colour and texture.</p> <p>Students should be motivated to use different materials for better effects and developing advance skills.</p> <p>Patterns and designs for border, corner, centre setting and overall design.</p>	<p>Students after discussion should be divided in groups to make different objects. For better management it is suggested that different groups should be given different subjects such as ; fruits, vegetables, man made objects (huts, carts/vehicles, utensils, toys, furniture etc.).</p> <p>All the three dimensional materials (<i>clay, POP, paper, papier mechie, wax, wire card boards, wood/ply</i> etc.) should be explored for this purpose.</p> <p>Students should be guided / motivated to arrange/install the objects created by them in different compositions/styles, in the space selected or provided for the purpose</p>	<p>Two Dimensional Art Forms: 04 Works, using different mediums and material</p> <p>Three Dimensional Art Forms: 02 assignment, using different mediums and material</p>
People based	<p>Identification of issues of social concerns; gender equality, violence of different types, child marriage, conservation and protection, social and cultural values, terrorism, peace and harmony, dignity of labour, population, health and hygiene, drug abuse, HIV/AIDS, etc. through discussion mode and preparation of list of themes.</p> <p>Assignment to gather information on selected issues from different sources to initiate discussion.</p> <p>Detailed discussion on the selected issue from various angles.</p> <p>Suitable medium and materials (<i>Drawing, painting, collage, print, poster, wall painting etc.</i>) can be explored to facilitate free expression</p> <p>Book covers, posters or composition can be designed by individual or groups as decided by the teachers.</p>	<p>Visit to Historical and National monuments, museums and artisans etc.</p> <p>Creation of 3D models on various themes such as; peace, justice, courage and bravery, small family, equality, literacy, dignity of labor, women empowerment, progress and development, conservation of natural resources, human emotions and moods etc.</p> <p>While selecting material (locally available) students should be encouraged to plan, explore different mediums and materials such as: <i>clay modelling, POP, paper crafts, papier mechie, wax molding, wire molding, card boards, wood/ply</i> etc.</p>	<p>Two Dimensional Art Forms: 04 Works, using different mediums and material</p> <p>Three Dimensional Art Forms: 02 assignment, using different mediums and material</p>

Learning Outcomes for classes VI-X

Demonstrate safe and proper use, care, and storage of media, materials, and equipment.

Students reflect on, revise, and refine work using problem solving and critical thinking skills.

Demonstrate evidence of reflection, thoughtfulness, and care in selecting ideas and completing work.

Identify and apply criteria for assessment in their work, in peer critiques, and in self assessment.

Demonstrate respect for their work and the work of others.

Students observe, select, and utilize a range of subject matter, symbols, and ideas in their work.

Demonstrate refined observational skills through accurate rendering of representational objects and subject matter from life.

Utilize new interests, current events, or personal experiences as subject matter in the work.

Generate symbols and subject matter and borrow ideas from an artist's work in order to communicate ideas.

Students understand and apply elements and principles of design effectively in their work.

Apply elements (line, shape, form, texture, color, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis, and unity) in work that effectively communicates their ideas.

Identify and discriminate between types of shape (geometric and organic), colors (primary, secondary, complementary, intermediates, neutrals, tints, tones, shades, and values), lines (characteristics, quality), textures (tactile and visual), and space (background, middle ground, foreground, placement, perspective, overlap, negative, converging lines positive, size, color), balance (symmetrical, asymmetrical, radial) and the use of proportion, rhythm, variety, repetition, and movement in their work and the works of others.

Students develop and apply skills using a variety of two dimensional and three dimensional media, tools, and processes to create works that communicate personal meaning.

Discriminate between visual characteristics of a variety of media and selectively use these in their work.

Evaluation

Note: Art teacher are advised to maintain, process record diary (Log book type) to make note of interesting observations such as;

- (1) Individuality / originality
- (2) Initiative
- (3) Sustainability
- (4) Interest
- (5) Artistic ability
- (6) Skill of handling medium
- (7) Artistic & social behavior
- (8) Joyfulness / maternal satisfaction
- (9) Involvement

Theory component to be given with practical.

History of Visual Arts

Unit I:

- (A) The concept and meaning of visual Arts.

2-D Arts; Methods & techniques; Drawing, Painting, Still life, printing, life drawing, composition, collage, wall painting, posters, Alpama / Rangoli / Mandra / Folk art forms etc.

Tribal computer Graphics: Animations

(B) 3-D Arts; Methods and techniques:

Relief work, clay modelling, Hand poetry, molding, sculpture, Terracotta construction with mixed materials.

3-D animation.

Folk / Tribal Art

(C) Visit to local Artists/ Art studios and Artisans.

- Interview any local artist

(E) Elements of Arts:

Unit II: Art appreciation / brief history of Indian Art

A. Sculptures:

(Any 2 Sculptures of every period giving brief introduction).

- Indus valley (They must have read in this till 8th standard).
- Mauryan Period
- Gupta Period
- Folk Art
- Modern / Contemporary

B. Paintings;

- Ajanta and the mural traditions
- Miniature Paintings
- Contemporary Paintings
- Folk Art

C. Visit to Art / Craft museum / Art Galleries (report)

Visit / field trip to ; national / historical monuments
(report / photo coverage / pencil sketches)

Higher Secondary Stage

A student may offer any **one** of the following courses:

Painting

or

Sculpture

or

Applied Arts

Students may decide on their choice from among painting/sculpture/applied Art at the initial stage, but the practical classes in Drawing: Nature and object Study are compulsory and common for students of all the three subjects with the same objectives.

Under the heading 'sessional work', students from all the three subjects (painting, sculpture and applied arts) are expected to work on group activities such as murals in mosaic etc. for community and industry, in order to obtain learning and earning experience.

The following art terminologies for all the three subjects are prescribed mainly for reference and general enrichment.

a	Elements of composition	Point, line, form, colour, tone, texture and space
b	Principles of composition	Unity, harmony, balance, rhythm, emphasis and proportion, abstraction and stylization.
c	Drawing and Painting	Foreshortening, perspective, eye-level, fixed point of view, vanishing point, ratio proportion sketching, proportion sketching, drawing, light and shade, painting still-life, landscape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque.
d	Materials	Paper, pencil, water acrylic colours, tempera colours, poster colours, pastel colours, water proof ink, canvas, hard-board.
e	Media of composition	Collage, mosaic, painting, mural, fresco, batik, tie and dye.
f	Sculpture	Relief and round sculpture, modelling with clay, terracotta, carving in wood and stone bronze casting, metal welding.
g	Applied Arts	Book cover design and illustration, cartoon, poster, advertisements for newspaper, magazine, hoardings and T.V. etc., photography, computer graphics, animation, printing processes.

The syllabus for theory paper will be covered with two periods per week through both the terms of the year. The syllabus for practical will be covered with six periods per week through both the years. Sessional work will be allotted two periods per week. The timetable is so framed as to allow the students to work continuously for minimum of two periods at a stretch.

Painting

Introduction

The course in Painting at Senior Secondary stage as an elective subject, which 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. It encompasses a wide range of practical exercises in drawing and painting to develop among the young students, their mental faculties of observation, imagination, creation and technical skills required for their expressions of environment and human beings.

Objectives

Theory (Outline History of Indian Art)

The objective of including an introduction to the history of Indian Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of art objects. The students will also have an opportunity to observe and study the evolution of the morphological mutations and synthesis with other styles 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 expressions, the media and the tools which were used.

The history of Indian Art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian painting and sculpture, as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended mainly as guidelines.

This paper is compulsory and common to all the three Visual Art courses. Students should be taken for visits to Museums and a number of monuments. Group projects in different periods of Indian art must be assigned to them.

Practical

The purpose of introducing practical exercises in Painting and other subjects is to help and enable the students:

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

To sharpen their observation skills through study of common objects and various geometrical and non-geometrical (i.e. organic) forms found in life and nature.

To develop their skills to draw and paint these observations.

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

To create the forms and the colour schemes in imagination with an ability to express them effectively in drawing and painting on the surface of paper.

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

Class XI (Theory)

One Paper

Time: 2 Hours

30 Marks

Units	Marks
<i>An outline History of Indian Art</i>	30
1. Art of Indus Valley	
2. Buddhist, Jain and Hindu Art	
3. Temple Sculpture, Bronzes and Artistic aspects of Indo-Islamic Architecture	

Unit 1: Beginning of Indian Art in Indus Valley culture:

Harappa, Mohanjo daro (Pakistan) and Lothal, Dholavira, Ropar, Kalibangan etc. in India.

Seal:

- (i) Bull (Mohenjo-daro)
Stone, 2.5x2.5x1.4 cm
(Collection: National Museum, New Delhi).

Decoration on earthen wares:

- (i) Painted earthenware (Jar; Mohenjodaro)
(Collection: National Museum, New Delhi).

Unit 2: Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)

General Introduction to Art, during Mauryan, Shunga, Kushana and Gupta periods:

Study of following Sculptures:

- (i) Lion Capital from Sarnath (Mauryan period)
Polished sand stone,
3rd Century B.C.
(Collection: Sarnath Museum, U.P.)
- (ii) Chauri Bearer from Didar Ganj (Mauryan period)
Polished sand-stone
3rd Century B.C.
(Collection: Patna Museum, Bihar)

- (iii) Bodhisattva Figure from Taxila (Gandhara)
Stone, 27.5 x 20 x 15 c. m.
Circa 2nd Cent A. D.
(Collection: Patna Museum, Bihar)
- (iv) Seated Buddha from Katra Tila, Mathura
(Kushan Period)
(Collection: Mathura Museum)
- (v) Seated Buddha in Dharmachakra mudra from Sarnath (Gupta)
Stone
5th century AD
(Collection: Sarnath Museum, U.P.)
- (vi) Jain Tirathankara
Stone,
5th Century A.D.
(Collection: State Museum, Lucknow U.P.)

Introduction to Ajanta

Location, period, Dynasty No. of caves, difference between Chaitya and Vihara, Paintings and Sculptures, subject matters and technique.

Study of Following

Painting and Sculpture:

- (i) Padmapani Bodhisattva (Ajanta Cave No.1)
Mural Painting
5th Century A.D.
- (ii) Mara Vijaya (Ajanta Cave No.26)
Sculpture in stone,
5th Century A.D.

Unit 3: Rock cut and Temple sculpture, Bronzes and Indo - Islamic Architecture: (6th century A.D. to 13th century A.D.)

Artistic aspects of Indian Temple Architecture and placement of sculpture based on the example of Lakshman Temple at Khajuraho (10th Century).

Study of following sculptures from Rock cut monuments and temples:

- (i) Descent of Ganga, Stone (Pallava, 7th Century A.D, Mahabalipuram Tamilnadu).

- (ii) Ravana shaking Mount Kailash, Stone (Rashtrakuta, 8th Century A.D.) Ellora, Maharashtra.
- (iii) Shiva Mahadeva/ Maheshmurti, Stone (Elephanta, 7th Century A.D.), Maharashtra.
- (iv) Dancing figures, Stone Sun Temple (Ganga Dynasty, 13th Century A.D. Konark, Orissa).
- (v) Mother and Child White marble (Vimla Shah Temple, Solanki Dynasty, 13th Century A.D. Dilwara, Mount Abu, Rajasthan).

Bronzes

- (i) Introduction to Indian Bronzes
- (ii) Method of casting (solid and hollow)

Study of following south Indian Bronzes:

- (i) Nataraja (Thanjavur Distt., Tamilnadu)
Chola period, 12th Century A.D.
(Collection: National Museum, New Delhi.)
- (ii) Devi (Uma),
Chola Period 11th Century A.D.
(Collection: National Museum, New Delhi)

Artistic Aspects of the Indo-Islamic Architecture

- (i) Introduction

Study of following architectures:

- (i) Mandu/or Islamic Architecture of Gujarat
- (ii) Taj Mahal, Agra
- (iii) Gol Gumbaj of Bijapur.

Class XI (Practical)

One Paper Time: 6 Hours

70 Marks

Unit wise Weightage

Units	Marks
1. Drawing: Nature and Object Study	25
2. Painting: Composition	25
3. Sessional Work	20

Unit 1: Nature and Object Study

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

Unit 2: Painting Composition

- (i) Simple exercises of basic design in variation of linear, geometric and rhythmic shapes in primary and secondary colours to understand design as organized visual arrangements. Concepts of structure, balance, rhythm.
- (ii) Compositional exercises in collage; pasting fragments of photographs, (montage) printed pictures, textures etc. use of computer for understanding design and composition.
- (iii) Sketches from life and nature

Unit 3: Sessional Work

- (i) Five selected nature and object study drawings in any media done during the session.
- (ii) Five selected works of paintings done during the year.

These selected works prepared during the course of study 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: The timetable to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

Class XII(Theory)

One Theory Paper

2 Hours

30 Marks

Unit wise Weightage

Units	Marks
<i>An outline History of Indian Art</i>	
1. The Rajasthani and Pahari schools of miniature painting	10
2. The Mughal and Deccan schools of miniature painting	10
3. The Bengal School of painting and the modern trends in Indian art	10

Unit 1:The Rajasthani and Pahari Schools of Miniature Painting (16th Century A.D to 19th Century A.D.)

Introduction to Indian Miniature Schools: Western-Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Pahari.

(A) *The Rajasthani Schools*

- (i) Origin and development of following schools in brief:
Mewar, Bundi, Bikaner, Kishangarh and Jaipur, and main features of the Rajasthani schools
- (ii) Study of the following Rajasthani paintings:

Title / Set / Painter	School
A Folio from Ramayana paintings of Sahibdin	Mewar
One Court scene or Hunting scene or Festival scene Jagat Singh II	Mewar
One Folio from Ragamala or Rasikapriya	Bundi
One painting of Hunting scene in a Forest with Kotah Maharaja	Kotah
Radha (Bani-Thani) by Nihal Chand	Kishangarh
Pabuji Ki Phad, Folk Scroll painting	Bhilwada

(B) *The Pahari Schools:*

- (i) Origin and development of Basohli, Guler and Kangra schools in brief and main features of the Pahari schools
- (ii) Study of the following Pahari Paintings:

Title / Set / Painter	School
One Folio of Ramayana (Sangri – Early Phase)	Basohli
One Folio of Gita Govinda of Jaideva by Manaku	Guler
One Krishna Lila or Bhagavata Purana Folio by Nain Sukh	Kangra
One painting from Nayaka Nayika or Baramasa or Ragamala	Guler or Kangra

Unit 2: The Mughal and Deccani Schools of miniature painting (16th Century A.D. to 19th Century A.D.)

- (A) The Mughal School
- (i) Origin and development of the Mughal school in brief and main features of the Mughal School
- (ii) Study of the following Mughal Paintings:

Title	Painter	School
A Folio from Akbar Namah	Basawan	Akbar

Baber Crossing the river Sone	Jagannath	Akbar
Jahangir holding the picture of Madonna	Abul Hassan	Jahangir
Falcon	Ustad Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shajahan
Marriage procession of Dara Shikoh	Haji Madni	Provincial Mughal (Oudh)

(B) The Deccani School

- (i) Origin and development of the Deccani school and Main features of the Deccan School.
- (ii) Study of the following Deccani Paintings:

Title	Painter	School
a. Ibrahim AdilShah II of Bijapur		Bijapur
b. Raga Hindola		Ahmednagar

Unit 3: The Bengal School and the modern trends in Indian art

- (i) New Era in Indian art-an introduction
- (ii) Study of the following paintings:
Rama Vanquishing the pride of the ocean - Raja Ravi Verma

Study of the following paintings of the Bengal School:

- (i) Journey's End Abanidranath Tagore
- (ii) Parthasarathi Nandlal Bose
- (iii) Painting based on Ghalib's Poetry M.A.R. Chughtai

(C) The Modern Trends in Indian Art

Introduction

Study of the following Paintings:

- (i) Select a cubistic painting of Gaganendranath Tagore
- (ii) Mother and child - Jamini Roy
- (iii) Female Face - Rabindranath Tagore
- (iv) Hill Women - Amrita Sher Gill

Study of the following sculptures:

- (i) Triumph of Labour- D. P. Roychowdhury
- (ii) Santhal Family-Ramkinker Vajj

Study of the following works of contemporary Indian Art:

Paintings

- (i) Mother Teresa - M.F. Hussain
- (ii) Birth of Poetry - K.K. Hebbar
- (iv) Gossip - N.S. Bendre
- (iv) Tantric Painting - G.R. Santosh
- (v) Words and images - K.C.S. Pannikar
- (vi) Children - Somnath Hore

Sculptures

- (i) Standing Woman - Dhanraj Bhagat
- (ii) Cries Unheard - Amar Nath Sehgal
- (iii) Ganesha - P.V.Jankiram
- (iv) Figure - Sankho Chaudhuri
- (v) Dhanpal

Note: The names of artists and their artwork as listed above are only suggestive. Teachers and students may select them according to their own resources. However, the questions will be set from the above mentioned art works only.

Class XII (Practical)

One Paper

Time: 6 Hours

70 Marks

Unit wise Weightage

Units	Marks
Drawing:	
1. Nature and Object Study	25
2. Painting: Composition	25
3. Sessional Work	20

Drawing:

Unit 1: Nature and Object study

Studies on the basis of exercises done in class XI with two or three objects and drapery for background. Exercises in pencil with light and shade and in full colour from a fixed point of view. Studies of human figure with similar approach.

Unit 2: Painting

Imaginative painting based on subjects from life and or nature in water and poster colours with experiments of colour values as well as emotional expressions.

Unit 3: Sessional Work

- (a) Five selected nature and object study exercises in any media done during the session, including minimum of two still-life exercises.

- (b) Five selected works of paintings done by the candidate during the year.
- (c) Group projects for community/industry be considered and given weightage.

These selected works prepared during the course of study 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: 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 work

Marking Scheme:

Part I: Nature and Object Study 25 marks

- | | | |
|-------|----------------------------|----|
| (i) | Drawing | 10 |
| (ii) | Treatment of media/colours | 10 |
| (iii) | Overall presentation | 5 |

Part II: Painting (Composition) 25 marks

- | | | |
|-------|---|----|
| (i) | Compositional arrangement including emphasis on the subject | 10 |
| (ii) | Treatment of media colour | 10 |
| (iii) | Originality and overall impression | 5 |

Part III: Sessional Work

- | | | |
|------|--|----|
| (i) | Five selected nature and object study exercises in any media | 10 |
| (ii) | Five selected painting compositions prepared on the basis of life and nature | 10 |

Note: Sessional-work will also be evaluated on the same patterns as above.

Format of the Question:

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 given point of view on a drawing paper of half imperial size in pencil/colours. 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, 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:

A painting composition on any one of the given five subjects in any medium (Water/Pastel, Tempera, Acrylic) of choice on a drawing-paper of half imperial size, either horizontally or vertically. Composition should be original and effective. Weightage will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full-space.

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

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

1. The examiners, 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 vegetable etc.
 - (ii) Geometrical forms made of wood/plastic/paper/metal/ clay etc. such as cube, cone, prism, cylinder and sphere.
2. Objects should be selected generally of large (suitable) size.
3. A natural object which is seasonal and locally available near the examination centre, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of examination so that its freshness may be maintained.
4. Two pieces of cloth for background and foreground, keeping in view the colours and tones of the draperies in different colours (one in dark and other in light tone) are also to be included among selected objects.

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

1. The examiners are to select/decide five subjects suitable for Painting-Composition.
2. Such subjects should be decided that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely.
3. The examiners are free to select/decide the subjects which should be according to the standard of Class XII and environment of the school/candidates.

Some identified areas of the subjects for Modelling in Relief are given below in which some more areas may also 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 cultural activities;
- (vii) Personal activities;
- (viii) Ideas-Personal, social, local, provincial, national and international.

General Instructions to the examiners:

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

Each work of Part I, II and III, after assessment is to be marked as examined and duly signed by the external and internal examiners jointly.

Sculpture

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. It encompasses a wide range of practical exercises in making of sculptures in various media for developing their mental faculties of observation, imagination and creation, along with technical skills and familiarity with structures of natural objects human and animal anatomy.

Objectives

(A) Theory (History of India Art)

Note: As the syllabus of Sculpture (Theory) is the same as that of Painting and Applied Art, its objectives are same.

Practical

The aims of teaching sculpture is to introduce the student to the fundamentals of making sculptures. All assignments should be designed to understand problems of volume, weight, play of form in space light conditions etc., as distinct from two dimensional rendering.

Class XI (Theory)

One Paper

Time: 2 Hours

30 Marks

Units	Marks
<i>An outline History of Indian Art</i>	30
1. Art of Indus Valley	
2. Buddhist, Jain and Hindu Art	
3. Temple Sculpture, Bronzes and Artistic aspects of Indo-Islamic Architecture	

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 Paper

Time : 6 Hours

70 Marks

Unit wise Weightage

1.	Drawing: Nature and Object Study (as in painting practical : Class XI)	25
2.	(a) Modelling in Relief in Clay or plaster of Paris (b) Modelling in Round	25
3.	Sessional Work	20

Unit 2:

(a) Modelling in Relief on given subjects from life and nature.

(b) Modelling in round based on given subjects from Human figure, Head Study, animal and bird forms, foliage, vegetable and fruit; (c) handling of clay and its techniques, pinching, coiling, rolling etc. (c) use of computer for understand of three dimensional volume and space.

Unit 3: Sessional Work

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. Cramp projects for community/Industry be considered and given weight age.

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

Class XII(Theory)

One Theory Paper

Time: 2 Hours

30 Marks

Unit wise Weightage

Units	Marks
<i>An outline History of Indian Art</i>	30

1. The Rajasthani and Pahari schools of miniature painting
2. The Mughal and Deccan schools of miniature painting
3. The Bengal School of painting and the modern trends in Indian art

Class XII (Practical)

One Paper

Time : 6 Hour

70 Marks

Unit wise Weightage

Units	Marks
1. Modelling in Relief (clay and Plaster of Paris)	25
2. Modelling in Round (clay and Plaster of Paris)	25
3. Sessional Work	20

Unit 1: Modelling in Relief*

Unit 2: Modelling in Round *

Unit 3: Sessional Work

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

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

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

Guidelines for evaluation of Practical

Marking Scheme:

Unit I: Modelling in Relief	25 Marks
(i) Composition including emphasis on the subject	10
(ii) Handling of media	10
(iii) Creative approach & overall impression	5
Unit II: Modelling in Round	25 Marks
(i) Composition including emphasis on the subject	10
(ii) Handling of media	10
(iii) Creative approach and overall impression	5
Unit III: Sessional	20 Marks
Four works of Sculpture consisting of :	
(i) One Sculpture in Relief (High Relief)	5
(ii) One Sculpture in Relief (Low Relief)	5
(iii) Two Sculptures in round	5
(iv) Group Projects	5

Notes: Sessional work will also be evaluated on the same pattern.

Format of Questions

Unit I: Modelling in Relief:

A Sculpture in Relief (low/high) on any one of the given five subjects, The size should be within 25 to 30cm. (horizontally or vertically) and about 4cm in thickness from the board.

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

Unit II: Modelling in Round:

A Sculpture in round, in clay, on any one of the given 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 strictly just before the start of the examination for part II.

Instructions to decide the subjects for Modelling in Relief and Round:

1. The examiners are to select/decide five subjects suitable for modelling in relief and five subjects for modelling in round. The subjects of modelling in round are to be conveyed to the candidates strictly just before the start of the examination for Part II.
2. Each subject should be so designed that the candidate may get a clear idea of the subject, however, a candidate can perceive a subject in his/her own way. Distortion of human/animal forms may be allowed.
3. Choice of high or low relief should remain open to the candidates.
4. The examiners 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 Modelling in Relief are given below in which some more areas may also 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 external and internal examiners jointly.
3. Each work of Parts I,II and III, after assessment, is to be marked as examined and duly signed by the external and internal examiners.

Some Reference Books Suggested for Teachers:

1. Indian Sculpture - Chintaman Kar.
2. Exploring Sculpture - Jan Amdell Mills and Boon, London.
3. The Technique of Sculpture - John W. Mills, P.T. Patsford Ltd., London.
4. A History of Sculpture of the World - Sheldon Cneey, Thame and Hudson, London.
5. Form and Space - Edward Their, Thames and Hudson, London
6. Sculpture and Ideas - Michael F. Andrews.
7. Modern Sculpture - Jean Selz, Heinemann, London.
8. Creative Carving ads.
(Material techniques appreciation) - Dons Z. Meilach, Pritam Publishing in the format of Posters, magazine layout, illustration animation and television

Bibliography

Books published by NBT

Pran Nath Mago
Contemporary Art in India
A perspective

Jasleem Dhamija
Indian folk Arts and Crafts

Krishna Deva
Temples of North India

K.R. Srinivasan
Temples of South India

Alokendranath Tagore
Abhanindranath Tagore
Dinkar Kawshik
Nandalal Bose

Madhu Powle
Festival of Colours

Badri Narayan
Find the Half Circles

Ella Datta
Lines and colours
Discovering Indian Art

Upinder Singh
Mysteries of the Past;

Archeological Sites in India

Niranjan Ghoshal

Name That Animal

Devi Prasad

Art: The Basis of Education

Publications Division

Vidya Daheja

Looking Again at Indian Art
Publication Division.

Panorama of Indian Painting

Publications Division – no author given

Buddhist Sculptures and Monuments.

Publications Division – no author given

Ajanta murals

A. Gosh

Z.A. Desai

Mosques of India

Publications Division

Lalit Kala Monographs

Gajanendranath

Jamini Roy

Rabindranath

Amrith Sher Gill

D.P. Rai Chowdhury

Ram Kimker Baij

M. F. Hussain

K.K. Hebbar

N. S. Bendre

K.C. S. Panikkar

Dhanaj Nhagat

Amarnath Seghal

P. V. Janakiram

Sankho Choudhuri

Rai Krishna Das (Hindi)

Bharat Ki Chitrakala

NCERT: Raja Ravi Varma (Hindi)

Applied Arts

Introduction

The Course in Applied Art at Senior Secondary stage as an elective subject is aimed at introducing the students to the field of visual design and communication for advertising and marketing of products through the print and electronic media. It encompasses also a wide range of practical exercises in developing the mental faculties and technical skills for effective communication of message and imaginatively designed in the format of posters, magazine layout, illustration, animation and television ads.

Objectives

Theory (History of Indian Art)

Note: As the syllabus of Applied Art (Theory) is the same as that of Painting and Sculpture, its objectives are also the same.

Practical

The purpose of introducing practical exercise 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 Paper

Time: 2 Hours

30 Marks

Units	Marks
<i>An outline History of Indian Art</i>	30

1. Art of Indus Valley
2. Buddhist, Jain and Hindu Art
3. Temple Sculpture, Bronzes and Artistic aspects of Indo-Islamic Architecture

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

Class XI (Practical)

One Paper

Time: 6 Hours

70 Marks

Unit wise Weightage

Units	Marks
1. Drawing : Nature and Object study, (as in painting practical: Class XI)	25
2. Lettering and layout	25
3. Sessional Work	20

Unit 1: Drawing: Nature and object study

Details as in Painting practicals:

Class XI

Unit 2. (a) Lettering:

- (i) Study of lettering of Roman and Devnagri. Script of relevant regional languages of the students
- (ii) Identification of some Fonts, Type-faces and their sizes
- (iii) Symbols, trademark, signs, logos as the image of corporate identity

(b) Layout

Making a simple layout with lettering as the main component.

(c) Computer Graphics

Unit 3: Sessional Work

Submission of portfolio consisting of:

- (a) Three selected drawings/illustrations
in any media done during the years 8 marks.
- (b) Five samples of lettering and layout
of selected themes, including computer exercises. 8 marks
- (c) Group Activity to prepare an advertising
campaign of social relevance. 4 marks

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

Class XII (Theory)

One Theory Paper

Time: 2 Hours

30 Marks

Unit wise Weightage

Units	Marks
An outline history of Indian art	
1. The Rajasthani and Pahari Schools of Miniature Painting	10
2. The Mughal and Deccani Schools of Miniature Painting	10
3. The Bengal School of Painting and the Modern Trends in Indian Art	10

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

Class XII (Practical)

One Paper

Times: 6 Hours

70 Marks

Unit wise Weightage

Units	Marks
1. Illustration	25
2. Poster	25
3. Sessional Work	20

Unit 1: Illustration

Study of techniques of Illustration on given subjects and simple situations supported by drawing from life and outdoor sketching using media suitable for painting

Unit 2 : Poster

Visualization of a poster with specified data and slogan on a given subject in more than two colours, incorporating elements of computer graphics.

Unit 3: Sessional Work

Submission of portfolio consisting of :

- | | |
|--|---|
| (i) Three selected drawings in any media done during the year including minimum of two illustrations | 5 |
| (ii) Two selected posters in chosen subject | 5 |
| (iii) Exercises of computer graphics | 5 |
| (iv) Group activity to prepare an advertising campaign of social relevance. | 5 |

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

Guidelines for Evaluation of Practical works

Marking Scheme:

Unit I: Illustrations

- | | |
|--|----|
| (i) Composition including quality of drawing | 10 |
| (ii) Emphasis on the subject with a specific situation | 10 |
| (iii) Reproducing quality and overall impression | 5 |

Unit II: Poster

- | | |
|--------------------------|----|
| (i) Layout and Lettering | 10 |
|--------------------------|----|

- | | |
|---|----|
| (ii) Emphasis on the subject | 5 |
| (iii) Proper colour scheme and overall impression | 10 |

Unit III: Sessional Work

- | | |
|--|----|
| (i) Five selected drawings in any media including minimum of two illustrations | 10 |
| (ii) Two selected posters in chosen subjects | 10 |

Note: Sessional Work will also be evaluated on the same pattern.

Format of the questions

Unit I: Illustration

Make an illustration in black and white in any colour media on any one of the given five subjects with a specific situation.

Size of the illustration: 30 cm X 22cm.

Note: Any five suitable illustrations, decided by the external and internal examiners jointly in accordance with the instructions are to be mentioned here.

Unit II: Poster

Prepare a poster-design with specified data and slogan in English/Hindi 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: 1/2imp. Size.

Note: Any five suitable subjects for poster design decided by the external and internal examiners jointly in accordance with the instructions and are mentioned here, strictly just before the start of the examination for part II.

Instructions to decide the subjects for illustration:

1. The examiners are to select/decide five suitable subjects.
2. Each subject should be given a specific situation, which is a main characteristic of an illustration.
3. Each subject should be so designed that the candidate may get a clear-cut idea of the subject and they can illustrate a specific situation based on given subject-areas.
4. The examiners are free to decide the subjects but these should be according to the standard of the Class XII and environment of the school /candidates.
5. Some identified areas of the subjects for illustration are given below, in which some more areas may be added if needed

Subject with a specific situation for illustration

- (i) Family and friends in daily life.

- (ii) Professional/professions.
- (iii) Games and sports.
- (iv) National events and celebrations.
- (v) Religious events and festivals.
- (vi) Culture-Dance, Drama, Music and Art.

Instruction to decide the subjects for Poster-design:

1. The examiners are to select/decide five subjects suitable for Poster-design.
2. Each subject should be given a specified data and slogan.
3. The subject data and slogan be given according to the standard of class XII and environment of the School/Candidates.
4. The identified slogans should be so framed/designed that the candidates may get a clear idea of the subject.
5. The examiners must prepare a list of areas for poster-design, in which some more areas/subjects may be added.