

SYLLABUS OF GRADE XI FINE ARTS

PAINTING

Theory M. Marks: 30

Time: 2 Hrs.

Unit	Content	Periods	Marks
1 (a)	Six limbs of Indian Painting & fundamentals of Visual Arts (Elements and Principals)	24	05
(b)	Pre-Historic rock paintings and art of Indus Valley		05
2	Buddhist, Jain and Hindu Art	24	10
3	Temple Sculptures, Bronzes and Artistic aspects of Indo- Islamic architecture	24	10
		72	30

Unit	Content	24 Periods
Unit 1. 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)	

2	<p>Study of method & material and appreciation of following Sculptures and Terracottas:</p> <p>(i) Dancing girl (Mohenjo-Daro) Bronze, 10.5 x 5 x 2.5 cm. Circa 2500B.C. (Collection: National Museum, New Delhi).</p> <p>(ii) Male Torso (Harappa) Red lime Stone, 9.2 x 5.8 x 3 cms. Circa 2500 B.C. (Collection: National Museum, New Delhi)</p> <p>(iii) Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 cms. Circa 2500 B.C. (Collection: National Museum, New Delhi).</p>	
3.	Study of method and material and appreciation of the following Seal:	
	<p>(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:</p>	
	<p>(ii) Painted earthen-ware (Jar) Mohenjo-daro (Collection: National Museum, New Delhi).</p>	
Unit 2	Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)	24 Periods
1.	General Introduction to Art during Mauryan, Shunga, Kushana (Gandhara and Mathura styles) and Gupta period:	
2.	Study of method & material and appreciation of following Sculptures:	

	<p>(i) Lion Capital from Sarnath (Mauryan period) Polished sandstone, Circa 3rd Century B.C. (Collection: Sarnath Museum, U.P.)</p>	
	<p>(ii) Chauri Bearer from Didar Ganj (Yakshi) (Mauryan period) Polished sandstone Circa 3rd Century B.C. (Collection: Patna Museum, Bihar)</p>	
	<p>(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)</p>	
	<p>(iv) Seated Buddha from Katra Mound, Mathura-(Kushan Period-Mathura Style) Red-spotted Sand Stone, Circa 3rd Century AD. (Collection: Govt. Museum, Mathura)</p>	
	<p>(v) Seated Buddha from Sarnath (Gupta period) Stone Circa 5th century AD (Collection: Sarnath Museum U.P.)</p>	
	<p>(vi) Jain Tirathankara (Gupta period) Stone, Circa 5th Century A.D. (Collection: State Museum, Lucknow U.P.)</p>	
3.	<p>Introduction to Ajanta Location and period, No. of caves, Chaitya and Vihara, paintings and sculptures, subject-matter and technique etc.</p>	

4.	Study of method & material and appreciation of following painting (i)Padmapani Bodhisattva (Ajanta Cave No. I, Maharashtra) Mural Painting Circa 5th Century A.D.	
Unit 3:	Temple Sculpture, Bronzes and artistic aspects of Indo Islamic Architecture	24 Periods
(A)	Artistic aspects of Indian Temple sculpture (6th Century A.D. to 13th Century A.D.)	
1.	Introduction to Temple Sculpture (6th Century A.D. to 13th Century A.D.)	
2.	Study 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 (KandariyaMahadev Temple) (Chandela period, Khajuraho; MadhyaPradesh) 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)	Bronzes	
1.	Introduction to Indian Bronzes	
2.	Method of casting (solid and hollow)	
3.	Study and appreciation of following south Indian Bronze:	
	(i)Nataraj (Chola period, ThanjavurDistt. Tamil Nadu)12th Century A.D. (Collection: National Museum, New Delhi.)	
(C)	Artistic aspects of the Indo-Islamic architecture:	
1	Introduction	
2	Study and appreciation of following architectures:	
	(i) Qutab Minar, Delhi	
	(ii)Taj Mahal, Agra	
	(iii) Gol Gumbad of Bijapur	

PAINTING CLASS–XI

Practical Maximum Marks: 70

Time: 6 ours (3+3)

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

Unit 1	Nature and Object Study 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.	25 Marks 50 Periods.
Unit 2:	Painting Composition	25 Marks 50 Periods
i.	Simple exercises of basic design in variation of geometric and rhythmic shapes in geometrical and decorative designs and	10 Marks 25Periods
ii.	Sketches from life and nature	15 Marks 25 Periods
Unit 3	Portfolio Assessment	20 Marks 48 Periods
a)	Record of the entire years' performance from sketch to finished product	10 Marks
b)	Five selected nature and object study exercises in any media done during the session	05 Marks
c)	Three selected works of painting composition done during the year	03 Marks
d)	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

CLASS–XI

Introduction: The Course in Graphics at Senior Secondary stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding of various important, well known aspects and modes of Visual art expression in India's rich cultural heritage from the period of Indus Valley to the present time. It encompasses also a wider range of practical exercises in making of graphic prints for developing their mental faculties of observation, imagination, creation and physical & technical skills.

Objectives

A) Theory

Note: As the syllabus of Graphics (Theory) is the same as that of Painting (Theory), its objectives are same.

B) Practical

The purpose of introducing practical exercises in graphics is to help and enable students to make simple compositions in monochrome and in colours through the various print-making techniques using methods and material specifically prescribed for adequate results. The students should be introduced to the subject by giving a short history of the print making techniques. They should be given exercises to inculcate respect for the tools and apparatus used in the various processes including their maintenance and proper handling.

Theory Maximum Marks: 30

Time: 2 hours

Unit wise Weightage

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

Practical Maximum Marks: 70

Time: 6 Hours (3+3)

Unit-wise Weightage

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

Unit 1:	To make Linocut/Woodcut/Paper-cardboard print on 1/4 Imperial sheet on a given subject Syllabus for Relief Printing (Lonocuts/ Woodcuts/ Paper-cardboard Prints). 1. Introduction of the history of printmaking. 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.	100 Periods
Unit 2:	Portfolio Assessment	48 Periods
a)	Record of the entire year's performance from sketch to finished product	10 Marks
b)	Five selected prints (either from Linocuts/Woodcuts/Paper-cardboard prints) from the works prepared during the course	05 marks
c)	Five selected prints based on Indian Folk Art	05 marks

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

Notes:

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

SCULPTURE CLASS–XI

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.

Theory Maximum Marks: 30

Time: 2 Hrs.

Unit wise weightage

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

CLASS–XI

Practical Maximum Marks: 70

Time: 6 hours.

Unit-wise Weightage

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

Unit 1:	Modeling in relief on given subjects from life and nature	50 Periods
Unit 2:	Modeling in round on given subjects from life and nature. Handling of clay and its techniques, pinching, coiling, rolling, etc.	50 Periods
Unit 3:	Portfolio Assessment	48 Periods
a	Record the entire year's performance from sketch to finished product	10 marks
b	Five selected pieces of works prepared during the course by the candidate	10 marks
c	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 in design study of textures. Use of Plasters of Paris.

Note: 1. The candidate should be given one hour break after first three hours.

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

APPLIED ART (COMMERCIAL ART)

CLASS–XI

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.

Theory Maximum Marks: 30

Time: 2 Hrs

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

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

APPLIED ART -COMMERCIAL ART (PRACTICALS) CLASS–XI

Practical Maximum Marks: 70

Time: 6 hours. (3+3)

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

Unit 1	Drawing Drawing from Still-Life and Nature, medium-pencil monochrome/colour.		50 Pds.
Unit 2	(a) Lettering (i) Study of lettering of Roman and Devnagri Scripts (ii) identification of some type-faces and their sizes		50 Pds.
	(b) Layout Making a simple layout with lettering as the main component.		
Unit 3	Portfolio Assessment (a) Record of entire year's performance from sketch to 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.