

30. FINE ARTS

A student may offer any one of the following courses:

(a) **Painting** (Code No. 049)

OR

(b) **Graphics** (Code No. 050)

OR

(c) **Sculpture** (Code No. 051)

OR

(d) **Applied Art-Commercial Art** (Code No. 052)

The following art terminologies for all the four subjects are prescribed only for reference and general enrichment.

1. Elements of Composition : Point, line, form, colour, tone, texture and space.
2. Principles of Composition : Unity, harmony, balance, rhythm, emphasis and proportion, abstraction and stylisation.
3. Drawing & Painting : Foreshortening, perspective, eye-level, fixed point of view, vanishing point, ratio-proportion, sketching, drawing, light and shade, still-life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque.

Materials : Paper (Cartridge, Canvas and Hard-board Handmade, etc.), pencil, water, acrylic colours, tempera colours, poster colours, pastel colours, waterproof ink.
4. Media of Composition : Collage, Mosaic, Painting, Mural, Fresco, Batik Tie and Dye.
5. Sculpture : Relief and round sculpture, modelling with clay, terra-cotta, carving in wood, stone, bronze casting, plaster of Paris and metal welding.
6. Graphics : Linocut, relief printing, etching, Lithography, silk screen printing, letter press and offset printing.
7. Applied Art : Book cover design and illustration, cartoon, poster, advertisements for newspaper and magazine, animation and printing processes, photography, computer-graphic, hoarding and T.V.
8. Portfolio Assessment Method :

Introduction: The Art Portfolio will consist of a compilation of all art works, from sketch to finished product. The submission would include both the original and improved versions of assigned tasks reflective of gradual improvement. Step by step development of the work will be assessed in all units.

Components of a Portfolio:

- Schedule of work
- Research Skills
- Resources and materials
- Study of connections with artists / art movements
- Art making skills

- Personal artist statement
- Studies (e. g., composition/techniques-medium)
- Picture of the final work (reflective skills)
- Evaluation of final work (affective skills)
- Any kind of personalized notes in relation to art work

Profile of Learners Growth

Values and Attitudes Rubric

The learner develops the ability to:

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

PORTFOLIO ASSESSMENT FOR FINE ARTS MAY BE DONE ON THE BASIS OF FOLLOWING CRITERIA

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

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

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

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

The learners:

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

Execution of Work

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

Experimentation

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

(A) PAINTING (Code No. 049)

Introduction: The course in Painting at Senior Secondary stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding of various important well known aspects and modes of visual art expression in India's rich cultural heritage from the period of Indus valley to the present time. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

Objectives

A) Theory (History of Indian Art)

The objective of including the history of Indian Art for the students is to familiarise them with the various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of nature and life. The students will also have an opportunity to observe and study the evolution of its mutations and synthesis with other style and the rise of an altogether new style. The students should be made aware of art as a human experience. The teachers should be able to expose them to the wide range of artistic impressions, the media and the tools used. The history of Indian art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian visual art as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended purely as guidelines.

B) Practicals

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

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

CLASS-XI (THEORY) (2018-19) (Code No. 049)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	Pre-Historic rock paintings and art of Indus Valley	12	10
2	Buddhist, Jain and Hindu Art	24	15
3	Temple Sculptures, Bronzes and Artistic aspects of Indo- Islamic architecture	36	15
		72	40

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

12 Periods

1. A. Pre-Historic Rock-Paintings

Introduction

- 1) Period and Location
- 2) Study of following Pre-historic paintings:
 - (i) A Roaring Animal, Bhimbethaka
 - (ii) Wizard's Dance, Bhimbethaka

B. Introduction

- (i) Period and Location.
- (ii) Extension: In about 1500 miles
 - (a) Harappa & Mohenjo-daro (Now in Pakistan)
 - (b) Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dholavira (in India)

2. Study of following: Sculptures and Terracottas

- (i) Dancing girl (Mohenjo-daro)
Bronze, 10.5 x 5 x 2.5 cm.
Circa 2500 B.C.
(Collection: National Museum, New Delhi).
- (ii) Male Torso (Harappa)
Red lime Stone, 9.2 x 5.8 x 3 cms.
Circa 2500 B.C.
(Collection: National Museum, New Delhi).
- (iii) Mother Goddess (Mohenjo-daro) terracotta, 22 x 8 x 5 cm.
Circa 2500 B.C. (Collection: National Museum, New Delhi).

3. Study of following Seal:

- (i) Bull (Mohenjo-daro)
Stone (Steatite), 2.5 x 2.5 x 1.4 cm.
Circa 2500 B.C. (Collection: National Museum, New Delhi).

Decoration on earthen wares:

- (i) Painted earthen-ware (Jar) Mohenjo-daro
(Collection: National Museum, New Delhi).

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

24 Periods

- 1) General Introduction to Art during Mauryan, Shunga, Kushana (Gandhara and Mathura styles) and Gupta period:
- 2) Study 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 5th century AD

(Collection: Sarnath Museum U.P.)

- vi) Jain Tirathankara (Gupta period)

Stone

Circa 5th Century A.D.

(Collection: State Museum, Lucknow U.P.)

3) Introduction to Ajanta

Location, period, No. of caves, Chaitya and Vihara, paintings and sculptures, subject-matter and technique etc.

4) Study of Following Painting and Sculpture:

- (i) Padmapani Bodhisattva (Ajanta Cave No. I, Maharashtra)

Mural Painting

Circa 5th Century A.D.

- (ii) Mara Vijay (Ajanta Cave No. 26)

Sculpture in stone.

Circa 5th Century A.D.

Unit 3: Temple Sculpture, Bronzes and artistic aspects of Indo-Islamic Architecture 36 Periods

A) Artistic aspects of Indian Temple sculpture

12 Periods

(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 following Temple-Sculptures;

- (i) Descent of Ganga (Pallava period, Mahabalipuram, Tamil Nadu), granite rock
Circa 7th Century A.D.
- (ii) Ravana shaking Mount Kailash (Rashtrakuta period, Ellora, Maharashtra)
Stone
8th Century A.D.
- (iii) Trimurti (Elephanta, Maharashtra)
Stone
Circa 9th Century A.D.
- (iv) Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela period, Khajuraho, Madhya Pradesh)
Stone
Circa 10th Century A.D.
- (v) Cymbal Player, Sun Temple (Ganga Dynasty, Konark, 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:

12 Periods

- (1) Introduction to Indian Bronzes
- (2) Method of casting (solid and hollow)
- (3) Study of following south Indian Bronzes:
 - (i) Nataraj (Chola period Thanjavur Distt., Tamil Nadu)
12th Century A.D.
(Collection: National Museum, New Delhi.)
 - (ii) Devi (Uma) Chola Period
11th Century A.D.
(Collection: National Museum, New Delhi.)

(C) Artistic aspects of the Indo-Islamic architecture

12 Periods

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

CLASS-XI (2018-19)
(PRACTICAL)

One Practical Paper

60 Marks

Time: 6 Hours (3+3)

Unitwise Weightage

Units		Periods	Marks
1	Nature and Object Study	50	20
2	Painting - Composition	50	20
3	Portfolio Assessment	48	20
		148	60

Unit 1: Nature and Object Study

20 Marks 50 Periods

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

Unit 2: Painting Composition

20 Marks 50 Periods

- (i) Simple exercises of basic design in variation of geometric and rhythmic shapes in geometrical and decorative designs and colours to understand designs as organised visual arrangements. 10 Marks 25 Periods
- (ii) Sketches from life and nature 10 Marks 25 Periods

Unit 3: Portfolio Assessment

20 Marks 48 Periods

- (a) Record of the entire years' performance from sketch to finished product. 10 Marks
- (b) Five selected nature and object study exercises in any media done during the session including minimum of two still life exercises. 05 Marks
- (c) Two selected works of paintings done during the year 05 Marks

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

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

PAINTING (Code No. 049)
CLASS-XII (2018-19)
(THEORY)

One Theory Paper
 Unitwise Weightage

40 Marks
 Time: 2 Hours

Units		Periods	Marks
1	The Rajasthani and Pahari Schools of Miniature Painting	18	10
2	The Mughal and Deccan Schools of Miniature Painting	18	10
3	The Indian National Flag and the Bengal School of Painting	18	10
4	The Modern Trends in Indian Art	18	10
		72	40

Unit 1: The Rajasthani and Pahari Schools of Miniature Painting **18 Periods**
 (16th Century A.D. to 19th Century A.D.)

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

(A) The Rajasthani School:

- (1) Origin and Development
- (2) Sub-Schools-Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur
- (3) Main features of the Rajasthani School
- (4) Study of the following Rajasthani paintings:

Title	Painter	Sub-School
Maru-Ragini	Sahibdin	Mewar
Raja Aniruddha Singh Hara	Utkal Ram	Bundi
Chaugan Players	Dana	Jodhpur
Krishna on swing	Nuruddin	Bikaner
Radha (Bani- Thani)	Nihal Chand	Kishangarh
Bharat Meets Rama at Chitrakuta	Guman	Jaipur

(B) The Pahari School:

- (1) Origin and development
- (2) Sub-Schools-Basohli, Guler, Kangra, Chamba and Garhwal
- (3) Main features of the Pahari School
- (4) Study of the following Pahari paintings:

Title	Painter	Sub-School
Krishna with Gopis	Manaku	Basohli
Bharat Worshipping		

Charan_Padukas of Rama	Unknown	Guler
Cosmic Dance of Shiva	Unknown	Chamba
Nand, Yashoda and Krishna with Kinsmen		
going to Vrindavana	Nainsukh	Kangra
Radha and Krishna Looking into the Mirror	Unknown	Garhwal

Unit 2: The Mughal and Deccan Schools of Miniature Painting
(16th Century AD to 19th Century A.D.)

18 Periods

(A) The Mughal School

- (1) Origin and development
- (2) Main features of the Mughal School
- (3) Study of the following Mughal Paintings:

Title	Painter	Period
Krishna Lifting Mount Govardhana	Miskin	Akbar
Babur Crossing the River Sone	Jagnath	Akbar
Jahangir Holding the Picture of Madona	Abul Hassan	Jahangir
Falcon on a Bird-Rest	Ustad Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shahjahan
Marriage procession of Dara Shikoh	Haji Madni	Provincial Mughal (Avadh)

(B) The Deccan School

- (1) Origin and development
- (2) Main features of the Deccan School
- (3) Study of the following Deccan Paintings:

Title	Painter	Sub-School
Ragini Pat-hamsika	Unknown	Ahmadnagar
Sultan Abdulla Qutb Shah	Unknown	Bijapur
Hazrat Nizamuddin Auliya and Amir Khusro	Unknown	Hyderabad
Dancers	Unknown	Hyderabad
Chand Bibi Playing Polo (Chaugan)	Unknown	Gol Konda

Unit 3: The Indian National Flag and the Bengal School of Painting
(About the beginning to mid of the 20th Century)

18 Periods

- (A) Evolution of the Indian National Flag (First - 1906, Middle - 1921 and Final 1947 stages); Symbolic significance of its forms and the colours.
- (B) (1) Introduction to the Bengal School of Painting

- (2) Contribution of Indian artists in the struggle for National Freedom Movement
 - a) Painting : i) Tiller of the Soil - Nandlal Bose
- (3) Study of the following paintings of the Bengal school:
 - (i) Journey's End - Abanindranath Tagore
 - (ii) Shiva and Sati - Nandlal Bose
 - (iii) Rasa-Lila – Kshitindra nath Majumdar
 - (iv) Radhika - M.A.R. Chughtai
 - (v) Meghdoot - Ram Gopal Vijaivargiya
 - (vi) Arjuna Detach From War - Sarada Charan Ukil

Unit 4: The Modern Trends in Indian Art

18 Periods

Introduction

(1) Study of the following work of Contemporary (Modern) Indian Art

a) Paintings

- i. Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma
- ii. Magician - Gaganendranath Tagore
- iii. Mother and child - Jamini Roy
- iv. Three Girls - Amrita Sher Gil
- v. Mother Teresa - M.F. Husain
- vi. Gossip - N.S. Bendre (vii)Untitled - G.R. Santosh
- vii. Untitled- G.R.Santosh
- viii. The Vulture - Kamlesh Dutt Pande
- ix. Words and Symbols - K.C.S Paniker

b) Graphic - prints:

- i. Whirl pool - Krishna Reddy
- ii. Children - Somnath Hore
- iii. Devi - Jyoti Bhatt
- iv. Of Walls - Anupam Sud
- v. Man, Woman and Tree - K. Laxma Goud

c) Sculptures:

- i. Triumph of Labour - D. P. Roy chowdhury
- ii. Santhal Family - Ramkinkar Vaij
- iii. Cries Un - heard – Amar Nath Sehgal
- iv. Ganesha - P.V. Jankiram
- v. Chatturmukhi - Aekka Yada Giri Rao
- vi. Vanshri – Mrinalini Mukherjee

The names of artists and titles of their art work as listed above are only suggestive and in no way exhaustive. Teachers and students should expand this according to their own resources. However, the questions will be set from the above mentioned art works only

PAINTING (Code No. 049)
CLASS-XII (2018-19)
(PRACTICAL)

One Practical Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Nature and Object Study	50	20
2	Painting Composition	50	20
3	Portfolio Assessment	48	20
		148	60

Unit 1: Nature and Object study

50 Periods

Studies on the basis of exercises done in class XI with two or three objects and two draperies (in different colours) for background and foreground. Exercises in pencil with light and shade and in full colour from a fixed point of view.

Unit 2: Painting-Composition

50 Periods

Imaginative painting based on subjects from Life and Nature, Life or Nature in water and poster colours with colour values.

Unit 3: Portfolio Assessment

48 Periods

(a) Record of the entire year's performance from sketch to finished product. 10 Marks

(b) Five selected nature and object study exercises in any media done during the session, including minimum of two still life exercises. 5 Marks

(c) Two selected works of paintings done by the candidate during the year 5 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.

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

1. Marking Scheme:

Part I: Nature and Object Study,

20 marks

(i) Drawing (composition)	10
(ii) Treatment of media/colours	05
(iii) Overall impression	05

Part II: Painting - Composition

20 marks

(i) Compositional - arrangement including emphasis on the subject	10
(ii) Treatment of media (colour) and appropriate colour scheme.	05
(iii) Originality, creativity and overall impression	05

Part III: Portfolio Assessment	20 marks
(a) Record of the entire year's performance from sketch to finished product	10
(b) Five selected nature and object study exercises in any media including minimum of two still lives	05
(c) Two selected painting compositions prepared on the basis of life and nature	05

2. Format of the Questions:

Part I: Nature and Object Study

Draw and paint the still-life of a group of objects arranged on a drawing board before you, from a fixed point of view (given to you), on a drawing paper of half imperial size in colours. Your drawing should be proportionate to the size of the paper. The objects should be painted in realistic manner with proper light and shade and perspective, etc. In this study the drawing-board is not to be included.

Note : A group of objects to be decided by the external and internal examiners jointly as per instructions. The objects for nature study and object study are to be arranged before the candidates.

Part II: Painting Composition:

Make a painting - composition on any of the following five subjects in any medium (water/pastel, tempera, acrylic) of your choice on a drawing-paper of half imperial size either horizontally or vertically. Your composition should be original and effective. Weightage will be given to a well creative composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full-space.

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

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

- The examiners (Internal and External) are to select/decide two or three suitable objects in such a way so that natural and geometrical forms may be covered in the group of objects:
 - Natural-forms-large size foliage and flowers, fruits, and vegetables, etc.
 - Geometrical forms made of wood/plastic/paper/metal/earthen, etc., such as cube, cone, prism, cylinder and sphere.
- Objects should be selected generally of large (suitable) size.
- An object relating to nature, according to the season and location of the examination centre, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of the examination so that its freshness may be maintained.
- Two draperies in different colours (one in dark and other in light tone) are also to be included for background and foreground, keeping in view the colours and tones of the objects selected.

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

- The examiners (Internal and External) are to select/decide five subjects suitable for painting - composition.

2. The subjects should be so designed that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely, because it is not important what you do, but how you do it.

3. The examiners (Internal and External) jointly are free to select/decide the subjects, but these should be according to the standard of Class XII and environment of the school/candidates.

Some identified areas of the subjects for painting-composition are given below, in which some more areas may also be added:

- (i) Affairs of family friends and daily life.
- (ii) Affairs of family professionals.
- (iii) Games and sports activities.
- (iv) Nature
- (v) Fantasy
- (vi) National, religious, cultural, historical and social events and celebrations.

4. General Instructions to the examiners:

- 1. Candidates should be given one hour break after first three hours.
- 2. Work of the candidates, for Parts I, II and III, are to be evaluated on the spot jointly by the external and internal examiners.
- 3. Each work of Part I, II and III, after assessment is to be marked as "Examined" and duly signed by the external and internal examiners jointly.

Some Reference Books for teachers (For Practical Part):

- 1. "Paint Still life" by Claretta White yet to be revised (Walter T. Foster Publication).
- 2. "Art of Drawing" Grumbacher Library Wook (Walter T. Foster Publication).
- 3. "On Techniques" By Leon Frank (Walter T. Foster Publication).
- 4. "More Trees" by Fredrick Gardner (Walter T. Foster Publication).
- 5. "How to Draw and Paint Textures of Animals" By Walter J. Wilweding (Water T. Foster Publication).
- 6. "How to Draw and Paint Animal Expressions" by Walter J. Wilweding (Walter T. Foster Publication).
- 7. "Art of the Pencil" by Borough Johnson (Sir ISAAC Pitman & Sons Ltd., New Delhi).
- 8. "Design for you" by Ethel Jane Beitler (John Wilary & Sons Ltd., New Delhi).
- 9. "Complete Book of Artist's Techniques by Dr. Kurt Herbers, (Thames and Hudson, London).

B. GRAPHICS (Code No. 050)

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

Objectives

A) Theory (History of Indian Art)

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

B) Practical

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

CLASS-XI (THEORY)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	Pre-Historic Rock-Paintings and Art of Indus Valley	12	10
2	Buddhist and Jain and Hindu Art	24	15
3	Temple Sculptures, Bronzes and Artistic aspects of Indo- Islamic Architecture	36	15
		72	40

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

CLASS-XI (PRACTICAL)

One Practical Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Relief Printing through Linocut/Woodcut/Paper-cardboard	100	40
2	Portfolio Assessment	48	20
		148	60

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). **100 Periods**

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 of the mounting and prints.

Unit 2: Portfolio Assessment **48 Periods**

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

Note:

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

CLASS-XII (THEORY)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	The Rajasthani and Pahari Schools of Miniature Painting	18	10
2	The Mughal and Deccan schools of Miniature Painting	18	10
3	The Indian National Flag and the Bengal School of Painting	18	10
4	The Modern Trends in Indian Art	18	10
		72	40

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

CLASS-XII (PRACTICAL)

One Practical Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Making of graphic-print through Serigraphy/Lithography/Etching and	100	40

	Engraving (Intaglio Process) techniques		
2		48	20
	Portfolio Assessment	148	60

Note: The students in the class are expected to opt for any one of the following media depending upon the facilities available in their schools. **120 Periods**

Unit-1 a) Serigraphy

1. The history of stencils and silk screen.
2. Methods and materials.
3. The use and maintenance of the squeeze.
4. Sealing, registration for colour, work and preparation for printing.
5. Solvents for cleaning, use and characteristics of printing inks.
6. Finishing and mounting of the print.

OR

b) Lithography

100 Periods

1. Introduction: Short history and the methods and material used in producing lithographic prints.
2. The use and characteristics of the Litho stone/Zinc plates.
3. The use of lithographic chalks and ink (Tusche).
4. Preparing for printing and use of various chemicals inking and taking proofs.
5. Papers used in lithography and getting the final print.
6. Finishing and mounting of the print.

OR

c) Etching and Engraving (Intaglio Process)

120 Periods

1. Introduction to intaglio technique with a short history, methods and materials, Etching process.
2. Preparing the plate and laying the ground (resist) and Inking.
3. Characteristics of different types of grounds.
4. Characteristics and use of various acids.
5. Colour etching, use of stencils and marks.
6. Finishing and mounting of the prints.

Unit 2: opnd of the entire year's performance from sketch to finished product

10 Marks

- b) Three selected prints prepared during the course by the candidate and certified by the school authorities as works done in the school and to be placed before the external examiner for assessment. **10 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.

GUIDELINES FOR EVALUATION OF PRACTICAL

1. Marking Scheme:

Part I: Graphic-Composition (print making)

(i) Emphasis on the subject	10	
(ii) Handling on the material and technique of print-making	10	40 marks
(iii) Composition and quality of print	20	

Part II: Portfolio Assessment

(a) Record of the entire year's performance from sketch to finished product.	10
(b) Three selected Prints (4+3+3 marks for 3 prints)	10

2. Format of the questions:

Part I: Graphic Composition (print-making)

50 marks

Choose one of the print-making medium available and taught in your school viz. serigraphy, lithography, etching and engraving.

Make a Graphic-Composition on any one of the five subjects given below according to the possibility and suitability of the medium:

(Note: Any five suitable subjects for "Graphic-Composition (Print-making)" are to be decided by the internal and external examiners jointly in accordance with the instructions are to be mentioned here).

Make use of line, tone and texture, exploiting the medium fully to realize composition.

Print your composition in one or two colours.

Pay special attention to print quality and cleanliness. Submit two identical prints along with all the rough layouts as your final submission.

Size of the plate:

(i) Serigraphy	30 cm x 20 cm.
(ii) Lithography	30 cm x 20 cm.
(iii) Etching & engraving	30 cm x 20 cm.

3. Instructions to decide the subjects for Graphic - Composition:

1. The external and internal examiners jointly are to select/decide five subjects suitable for Graphic-Composition (print-making).
2. Each subject should be so designed that the candidate may get a clear-cut idea of the subject, however, any candidate can perceive a subject in his/her own way but graphic quality must be maintained in the composition.
3. The examiners (Internal and External) are free to select/decide the subjects, but these should be according to the standard of class XII and environment of the school/candidates.

Some identified areas of the subjects for Graphic-Composition (Print-making) are given below in which some more areas may be added, if needed:

- (i) Affairs of family, friends and daily life.
- (ii) Affairs of family professionals.

- (iii) Games & Sports Activities.
- (iv) Nature.
- (v) Fantasy.
- (vi) National, religious and cultural, historical and social events and celebrations.
- (vii) Historical monuments
- (viii) Folk and classical dances/theatres
- (ix) Traditional/ancient sculpture and painting
- (x) Relevant social issues

4. Instructions to the examiners

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates for part I & II is to be evaluated on the spot by the external and internal examiners jointly.
3. Each work of parts I & II, after assessment, is to be marked as examined and duly signed by the external and internal examiners.

Some Reference books for teachers

1. "The Techniques of Graphic Art", by H. Van Kruiningen.
2. "Print Making", Harvey Daniels (Hamlyn).
3. "Art is Manual for Silk Screen Print Making", by Heavy Shockler.
4. "Print Making Today", by Jules Helles.
5. "Silk Screen Techniques", J.I. Biege Leison, Dover Publication, New York.
6. "Introducing Screen Printing", Anthony Kinsey Walson Guplill, New York.
7. "The Art and Craft of Screen Process Printing", Kosloff, All the Bruce Publishing Co., New York.
8. "Practical Screen Printing", Stephen Russ, Studio Vista Walson Auptill, New York.
9. "Artists Manual for Silk, Screen Print making", Harry Shekler, American Artist's Group' New York.
10. "Lithography", Vau Nostrav, Reinhold.
11. "Lithography for Artists", Standley Loues, Oxford University Press.
12. "Linocuts and Woodcuts", Michael Rothenstein Studio Vista, London.
13. "Relief Printing", Michael Rothenstein Studio Vista, London.
14. "Etching, Engraving and Intaglio Printing", Anthony Gross, Oxford University Press.
15. "The Art of Etching", E.S. Sumaden Gouslable, London.

(C) SCULPTURE (Code No. 051)

Introduction

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

Objectives

A) THEORY (History of Indian Art)

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

B) PRACTICAL

The purpose of introducing practical exercises in sculpture is to help and enable the students to make sculptures. All assignments should be designed to understand problems of volume, weight, play of form in space, etc., as against rendering on flat two dimensional. Adequate technical skills may be provided depending on the facilities available.

CLASS-XI (THEORY)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	Pre-Historic Rock-Painting and Art of Indus Valley	12	10
2	Buddhist, Jain and Hindu Art	24	15
3	Temple Sculpturs, Bronzes and Artistic aspects of Indo-Islamic Architecture	36	15
		72	40

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

CLASS-XI (PRACTICAL)

One Practical Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Modelling in Relief (in clay or plaster of Paris)	50	20
2	Modelling in Round (in clay or plaster of Paris)	50	20

3	Portfolio Assessment	48	20
		148	60

Unit 1: Modelling in relief on given subjects from life and nature. **50 Periods**

Unit 2: Modelling in round on given subjects from life and nature. **50 Periods**

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

Unit 3: Portfolio Assessment **48 Periods**

a) Record the entire year's performance from sketch to finished product. 10 Marks

b) Four selected pieces of works prepared during the course by the candidate and certified by the school authorities as works executed in the school are to be placed before the examiners for assessment. 10 Marks

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

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

CLASS-XII (THEORY)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	The Rajasthani and Pahari Schools of Miniature Painting	18	10
2	The Mughal and Deccan Schools of Miniature Painting	18	10
3	The Indian National Flag and the Bengal School of Painting	18	10
4	The Modern Trends in Indian Art	18	10
		72	40

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

CLASS-XII (PRACTICAL)

One Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Modelling in Relief (Clay and plaster of Paris)	50	20
2	Modelling in Round (clay and plaster of Paris)	50	20
3	Portfolio Assessment	48	20
		148	60

Unit 1: Modelling in Relief*	50 Pds.
Unit 2: Modelling in Round*	50 Pds.
Unit 3: Portfolio Assessment	48 Pds.

- (a) Record of the entire year's performance from sketch to finished product (10 Marks)
- (b) Four pieces of work 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.
- * 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 plaster of Paris. 10 Marks

Note:

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

GUIDELINES FOR EVALUATION OF PRACTICAL

1. Marking Scheme:

Part I: Modelling in Relief

(i) Composition including emphasis on the subject	10	
(ii) Handling of media	05	20 Marks
(iii) Creative approach and overall impression	05	

Part II: Modelling in Round

(i) Composition including emphasis on the subject	10	
(ii) Handling of media	05	20 Marks
(iii) Creative approach and overall impression	05	

Part III: Portfolio Assessment

(a) Record of the entire year's performance from sketch to finished product.	10	
(b) Four works of sculpture consisting of:		
(i) One sculpture in relief (High Relief)	2.5	
(ii) One sculpture in relief (Low Relief)	2.5	20 Marks
(c) Two Sculpture in round	05	

2. Format of the questions:

Part I: Modelling in Relief:

Make a sculpture in Relief (low/high) on any one of the following five subjects. The size should be within 25 to 30 cm. (horizontally or vertically) and about 4 cm. 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 and are to be mentioned here).

Part II: Modelling in Round:

Prepare a sculpture in round, in clay medium, on any one of the following 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 here strictly just before the start of the examination for Part II.

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

- (1) The examiners (Internal and External) are to select/decide five subjects suitable for modelling in relief and five subjects for modelling in round. The subjects for “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-cut 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 (Internal and External) 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 be 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 for teachers:

1. “Indian Sculpture”, by Chintaman Kar.
2. “Exploring Sculpture”, by Jan Amdell Mills & Boon, London.
3. “The Technique of Sculpture”, John W. Mills, P.T. Patsford Ltd., London.
4. “A History Sculpture of the world”, Shelden Cneey, Thame and Hudson, London.
5. “Form and Space”, Edward Their, Thomes and Hudson; London.
6. “Sculpture and Ideas”, Michael F. Andrews.
7. “Modern Sculpture”, Jean Selz, Heinemann, London.
8. “Creative Carving”, (Material techniques appreciation), Dons Z. Meilach, Pritam Publishing.

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

Introduction

The course in Applied Art (Commercial Art) at Senior Secondary stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding to various important, well known aspects and modes of visual art expression in India's rich cultural heritage from the period of Indus Valley to the present time. It encompasses also a wide range of practical exercises in commercial art for developing their mental faculties of observation, imagination, creation and physical and technical skills.

Objectives

A) THEORY (History of Indian Art)

Notes: As the syllabus of Applied Art-Commercial Art (Theory) is the same as that of Painting (Theory), its objectives are same.

B) PRACTICAL: The purpose of introducing practical exercises in Applied Art (Commercial Art) is to help and enable the students to develop professional competence in making Model Drawing Lettering, layout preparation and poster so that they can link their lives with productivity.

CLASS-XI (THEORY)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hours

Units		Periods	Marks
History of Indian Art			
1	Pre-Historic Rock-Paintings and Art of Indus Valley	12	10
2	Buddhist, Jain and Hindu Art	24	15
3	Temple Sculpture Bronze and Artistic aspects of Indo-Islamic Architecture	36	15
		72	40

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

CLASS-XI (PRACTICALS)

One Practical Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Drawing	50	20
2	Lettering and layout	50	20
3	Portfolio Assessment	48	20
		148	60

Unit 1: Drawing **50 Pds.**

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

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

(i) Study of lettering of Roman and Devnagri Scripts

(ii) Identification of some type-faces and their sizes

(b) Layout

Making a simple layout with lettering as the main component.

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

(a) Record of entire year's performance from sketch to finished product. (10)

(b) Five selected drawings in any media done during the year including minimum three lives. (05)

(c) Two selected works in chosen subject done during the year. (05)

Note:

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

CLASS-XII (THEORY)

One Theory Paper

40 Marks

Unitwise Weightage

Time: 2 Hour

Units		Periods	Marks
History of Indian Art			
1	The Rajasthani and Pahari Schools of Miniature Painting	18	10
2	The Mughal and Deccan Schools of Miniature Painting	18	10
3	The Indian National Flag and the Bengal School of Painting	18	10
4	The Modern Trends in Indian Art	18	10
		72	40

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

CLASS-XII (PRACTICAL)

One Practical Paper

60 Marks

Unitwise Weightage

Time: 6 Hours (3+3)

Units		Periods	Marks
1	Illustration	50	20
2	Poster	50	20

3	Portfolio Assessment	48	20
		148	60

Unit 1: Illustration

50 Periods

Study of techniques of illustration on given subjects and simple situations supported by drawing from life and outdoor sketching in different media suitable for printing.

Unit 2: Poster

50 Periods

Making a poster with specified data and slogan on a given subject in two or three colours.

Unit 3: Portfolio Assessment

48 Periods

- (a) Record of the entire years performance from sketch to finished product. (10)
- (b) Five selected drawings in any media done during the year including minimum of two illustrations (05)
- (c) Two selected posters in chosen subject. (05)

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

1. Marking Scheme:

Part I: Illustrations

- (i) Composition including quality of drawing 10
 - (ii) Emphasis on the subject with a specific situation 05
 - (iii) Reproducing quality and overall impression 05
- } 20 Marks

Part II: Poster

- (i) Layout and Lettering 10
 - (ii) Emphasis on the subject 05
 - (iii) Proper colour scheme, overall impression and reproducing quality 05
- } 20 Marks

Part III: Portfolio Assessment

- (a) Record of the entire year's performance from sketch to finished product. 10
 - (b) Five selected drawings in any media including minimum of two illustrations. 05
 - (c) Two selected posters in chosen subjects. 05
- } 20 Marks

2. Format of the questions:

Part I: Illustration

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

Size of the illustration: 30 cm x 22 cm.

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

Part II: Poster

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

3. A) Instructions to decide the subjects for illustration:

1. The examiners (Internal and External) 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 (Internal and External) are free to decide the subjects but these should be according to the standard of the class XII and environment of the school/candidates.

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:

- (i) Family and friends in daily life.
- (ii) Professionals/professions.
- (iii) Games and sports.
- (iv) Nature.
- (v) National events and celebrations.
- (vi) Religious events and festivals.
- (vii) Culture-Dance, Drama, Music and Art.

B) Instructions to decide the subjects for Poster-design:

1. The examiners (Internal and External) are to select/decide five subjects suitable for poster-design.
2. Each subject should be given a specified data and slogan.
3. The data and slogan should be so framed/designed that the candidates may get a clear-cut idea of the subject.
4. The examiners (Internal and External) must give the subjects data and slogan according to the standard of Class XII and environment of the school/candidates.

Some identified areas for poster-design are given below, in which some more areas/subjects may be added.

1. For Advertisement on:

- (i) Excursion/Tourism
- (ii) Cultural activities

- (iii) Community and nature development
- (iv) Ideas-Social, national and international
- (v) Commercial products

2. Instructions to the examiners:

1. Candidates should be given one hour break after first three hours.
2. Work of the candidates for Parts I, II and III 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 signed by the external and internal examiners.

Some Reference Books for teachers

1. Typolog - G.M. Rege, Bombay.
2. Kalatmak Likhai, Published by D.A. V.P.
3. Figure Painting in Water Colour, Charles Reid Watson, Guptill Publication.
4. Walter T. Foster - Objective Drawing.
5. Walter T. Foster - Human Figure.
6. Walter T. Foster- Head Study.
7. Walter T. Foster - Animal Study.
8. Walter T. Foster - Landscape.
9. Applied Art Handbook - G.M. Rege, Bombay.

Some Reference Books for Theory portion of Painting, Graphics, Sculpture and Applied Art:

- | | |
|---------------------------------------|----------------------------------------------------------------------------------------------------------|
| 1. भारत की चित्रकला | राय कृष्णदास, भारती भण्डार, लीडर प्रेस, इलाहाबाद (उ. प्र.) |
| 2. नवीन भारतीय चित्रकला शिक्षण पद्धति | 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, सूचना और प्रसारण मंत्रालय, भारत सरकार, पटियाला हाउस, नई दिल्ली-110 001 |
| 6. भारतीय चित्रकला का बृहद इतिहास | वाचस्पति गौरीला, चौखम्भा संस्कृत प्रतिष्ठान, बंगलो रोड, जवाहर नगर, दिल्ली. 100007 |
| 7. रूपप्रद कला के मूलाधार | डॉ. शिवकुमार शर्मा एवं डा. रामावतार अग्रवाल, लॉयल बुक डिपो, निकट गवर्नमेण्ट कालिज, मेरठ (उ.प्र.) |
| 8. कला विलास (भारतीय कला का विकास) | डॉ. आर. ए. अग्रवाल लायल बुक डिपो, निकट गवर्नमेण्ट कालिज, मेरठ (उ. प्र.) |
| 9. भारतीय चित्रकला | डॉ. एस.एन. सक्सेना, मनोरमा प्रकाशन, 299, मीरपुर कैण्ट, |

	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 ललिता कला प्रकाशन, 27-ए, साकेत कालोनी, अलीगढ़ (उ. प्र.) 202001
15. भारतीय मूर्तिकला परिचय	-do-
16. आधुनिक भारतीय चित्रकला	-do-
17. भारत की चित्रकला का संक्षिप्त इतिहास	डॉ. लोकेशचन्द्र शर्मा गोयल पब्लिशिंग हाउस, सुभाष बाजार, मेरठ (उ. प्र.)
18. रवि वर्मा, अमृता शेरगिल, रामाकिंकर, हुसैन, हेब्बर, यामिनी राय, देवी प्रसाद राय चौधरी, पर लघु पुस्तिकाएं (मोनोग्राफ्स) तथा समकालीन भारतीय कला	ललित कला आकादमी, रवीन्द्र भवन, कॉपरनिक्स मार्ग, (निकट मण्डी हाउस), 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
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24. Indian Painting	Percy Brown, YMCA Publishing House, Massey Hall, Jai Singh Road (Near Parliament Street) New Delhi-110001
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| 32. Indian Artists through the ages | R.K. Chopra, R.K.C. Publications H-49, Raghu Nagar, Pankha Road, New Delhi-110045. |
| 33. Contemporary Indian Artists | Geeta Kapoor, Vikas Publishing House, Darya Ganj, Delhi - 110002 |
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| 35. Monographs, Portfolios and prints of contemporary/Modern paintings and sculptures which are included in the course of study. | National Gallery of Modern Art (Deptt. of Culture, Ministry of H.R.D. Govt. of India): Jaipur House, Near India Gate, New Delhi-110003. |
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| 37. Contemporary Art in India-A Perspective | Prof. P.N. Mago National Book Trust of India, New Delhi-110016 |
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