

## (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.

**PAINTING (Code No. 049)  
CLASS–XII (2024-25)**

**Theory**

**Maximum Marks:30**

**Time allowed: 2 hours**

**Unit wise Weightage**

**Time: 2 Hours**

Unit1(a)	Content	Periods	Mark s
1	The Rajasthani and Pahari Schools of Miniature Painting	24	10
2	The Mughal and Deccan Schools of Miniature Painting	24	10
3	The Bengal School of Painting and the Modern Trends in Indian Art	24	10
		72	30

<b>(a)</b>	<b>The Rajasthani and Pahari Schools of Miniature Painting</b> (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.	<b>18 Periods</b>
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**Unit 1**

**(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. Appreciation of the following Rajasthani paintings

Title	Painter	Sub-School
Maru-Ragini	Sahibdin	Mewar
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. Appreciation of the following Pahari paintings:

<b>Title</b>	<b>Painter</b>	<b>Sub-School</b>
Krishna with Gopis Nand, Yashoda and	Manaku	Basohli
Krishna with Kinsmen Going to Vrindavana	Nainsukh	Kangra

## **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. Appreciation of the following Mughal Paintings:

#### **Title**

#### **Painter**

Krishna Lifting Mount Govardhana

Miskin

Falcon on a Bird-Rest

Ustad Mansoor

Kabirand Raidas

Ustad Faquirullah Khan

Marriage Procession of Dara Shukoh

Haji Madni

### **(b) The Deccan School**

1. Origin and development
2. Main features of the Deccan School
3. Appreciation of the following Deccan paintings:

<b>Title</b>	<b>Painter</b>	<b>Sub-School</b>
Hazrat Nizamuddin Auliya and Amir Khusro	Unknown	Hyderabad
Chand Bibi Playing Polo (Chaugan)	Unknown	Gol Konda

<b>Unit 3:</b>	<b>The Bengal School of Painting and the Modern trends in Indian Art</b>	<b>24</b>
<b>(a)</b>	(About the beginning to mid of the 20th Century)	<b>Periods</b>
<b>(i)</b>	National Flag of India and the Symbolic significance of its forms and the colours.	
<b>(ii)</b>	Introduction to the Bengal School of Painting (i) Origin and development of the Bengal School of Painting (ii) Main features of the Bengal School of Painting	

<b>(iii)</b>	Appreciation of the following paintings of the Bengal school: (i) Journey's End – Abanindranath Tagore (ii) Shiv and Sati- Nandla Bose (iv) Radhika - M.A.R.Chughtai (v) Meghdoot - Ram Gopal Vijaivargiya Contribution of Indian artists in the struggle for National Freedom Movement.	
<b>(b)</b>	<b>The Modern Trends in Indian Art</b> Appreciation of the following contemporary (Modern) Indian Art	
<b>(i)</b>	<b>Paintings:</b> (i) Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma (ii) Mother and child – Jamini Roy (iii) Haldi Grinders - Amrita Sher Gill (iv) Mother Teresa - M.F.Husain	
<b>(ii)</b>	<b>Graphic - prints:</b> (i) Children – Somnath Hore (ii) Devi – Jyoti Bhatt (iii) Of Walls - AnupamSud (iv) Man, Woman and Tree - K. Laxma Goud	
<b>(iii)</b>	<b>Sculptures:</b> (i) Triumph of Labour - D. P. Roychowdhury (ii) Santhal Family - RamkinkarVaij (iii) Cries Un - heard – Amar Nath Sehgal (iv) Ganesha - P.V. Janaki Ram	

The names of artists and titles of their artworks 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 artworks only.

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**CLASS–XII (2024-25)**

**Practical**

**Maximum Marks:70**

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

**Unit wise Weightage**

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

<b>Unit 1</b>	<b>Nature and Object study</b> 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.	<b>25 marks</b> <b>50 Periods</b>
<b>Unit 2:</b>	<b>Painting Composition</b> Imaginative painting based on subjects from Life and Nature in water and poster colours with colour values.	<b>25 marks</b> <b>50 Periods</b>
<b>Unit 3:</b>	<b>Portfolio Assessment</b>	<b>20 marks</b> <b>48 Periods</b>
<b>a)</b>	Record of the entire year's performance from sketch to finished product.	<b>10 marks</b>
<b>b)</b>	Four selected nature and object study exercises in any media done during the session	<b>5 marks</b>
<b>c)</b>	Two selected works of paintings composition done by the candidate during the year	<b>3 marks</b>
<b>d)</b>	One selected work based on any Indian Folk Art (Painting)	<b>2 marks</b>

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

**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.

## Guidelines for Evaluation of Practical

### 1. Marking Scheme:

<b>Part I: Nature and Object Study,</b>	<b>25 marks</b>
(i) Drawing (composition)	10
(ii) Treatment of media/colours	05
(iii) Overall impression	10
<b>Part II: Painting Composition</b>	<b>25 marks</b>
(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	10

<b>Part III : Portfolio Assessment</b>	<b>20 marks</b>
(i) Record of the entire year's performance from sketch to finished product.	10
(ii) Four selected nature and object study exercises in any media	05
(iii) Two selected painting compositions prepared by the candidate	03
(iv) One selected works based on any Indian Folk Art (Painting)	02

### 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 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:

1. 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:

- (i) Natural-forms-large size foliage and flowers, fruits, and vegetables, etc.
  - (ii) Geometrical forms made of wood/plastic/paper/metal/earthen, etc., such as cube, cone, prism, cylinder and sphere.
2. Objects should be selected generally of large (suitable) size. 3. 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. 4. 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.

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

1. 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.