

Himachal Pradesh Board Fine Arts Syllabus for Class 12

A Student may offer any one of the following courses:

(a) Painting

Or

(b) Graphics

Or

(c) Sculpture

Or

(d) Applied Arts – Commercial Arts

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: Terminologies, Foreshortening, perspective, eye-level, fixed point of view, Vanishing point, ratio proportion, sketching, proportion sketching, drawing, light & shade, painting still-life, land-scape, anatomy, vertical, horizontal, two & three dimensional, transparent & opaque.

Materials : Paper, pencil, water, acrylic colours, tempera colours, poster colours, pasted colours, waterproof ink, canvas, hardboard.

4. Media of Composition: Collage, Mosaic, Painting mural, fresco, batik tie & dye.

5. Sculpture: Relief and round sculpture, modeling with clay, terra-cotta, carving in wood and stone bronze casting.

6. Graphics: Linocut, relief printing, etching, Lithography, Silk screen printing letter press and offset printing.

7. Applied Art: Book cover design and illustration, cartooning, poster, advertisements for newspaper and magazine etc. Photography, computer graphic.

PAINTING

Theory

Time-1 hour

Marks-25

History of Indian Art

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.

Unit 1 : The Rajasthani and Pahari Schools of Miniature Painting (16th Century A.D. to 19th Century A.D.) 24 Pds.

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

(A) The Rajasthani Schools

(1) Original and Development

(2) Schools- Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur

(3) Main features of the Rajasthani Schools

(4) Study of the following Rajasthani Paintings

TITLE	PAINTER	SCHOOL
Mari-Ragini	Sahibdin	Mewar
Raja Aniruddha Singh Herra	Utkal Ram	Bundi
Changan Players	Dana	Jodhpur
Krishna on swing	Nuruddin	Bikaner
Radha (Bani-Thani)	Nihal Chand	Kishangarh
Bharat meets Rama at	Guman	Jaipur
Chitrakut		

(B) The Pahari Schools

- (1) Origin and development
- (2) Schools Basohli and Kangra
- (3) Main features of the Pahari Schools
- (4) Study of the following Pahari Paintings

Title	School
Krishna with Gopis	Basohli
Raga Megha	Kangra

Unit 2: The Mughal and Decca Schools of Miniature painting (16th Century AD to 19th Century A.D.) 24 Pts.

(A) The Mughal School

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

Title	Painter	School
Krishna lifting mount	Governhan	Miskin Akbar
Bahar crossing the river scene	Jaganath	Akbar
Jahangir holding the	Abul Hasan	Jahangir
Picture of Madona		
Falcon on a bird rest	Ustad Mansoor	Jahangir
Kabir and Ravidas	Ustad Faqirullah Khan	Shahjahan
Marriage Procession of	Haji Madni	Provincial
Dara Shikoh		Mughal (Oudh)

(B) The Deccan School

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

Title	Painter	School
Raga Hindola		Ahmednagar
Chand Bibi Playing Polo (Changan)		Golconda

Unit 3 : The Bengal School and the Modern trends in Indian Art 24 Pts.

I. (a) New Era in Indian art-an introduction

(b) Study of the following painting:

- (1) Rama Vanquish the pride of the ocean-Raja Ravi Verma
- (2) Evolution of the Indian National Flag (First- 1906, Middle- 1921 and Final 1947 Stages) : Study of the form and the colour scheme.

II. (a) Introduction to the Bengal School of Painting

(i) Origin and development of the Bengal School.

(ii) Main features of the Bengal School

(b) Contribution of Indian artists in the struggle for National Freedom Movement.

(c) Study of the following paintings of the Bengal School:

(i) Journey's End-Rabindranath Tagore

(ii) Parthasarathi- Nandalal Bose

(iii) Rathika-M. A. R. Chughtai

III. The Modern Trends in Indian Art

Introduction

(1) Study of the following Paintings:

(i) Magician Gaganendranath Tagore

(ii) Mother and child-Jamini Roy

(iii) Woman Face-Rabindranath Tagore

(iv) Three Girls-Amrita Sher-Gil

(2) Study of the following pieces of Sculpture:

(i) Triumph of Labour-D.P. Roychowdhury

(ii) Santhal Family Ramkinker Vaj

(3) Study of the following work of contemporary Indian Art

A. Painting

(i) Mother Teresa-M.F. Hussain.

(ii) Birth of Poetry- K.K. Hebbar

(iii) Gossip- N.S. Bendre

(iv) Untitled- G.R. Santosh

(v) Diagonal-Tyeb Mehta

(4) Graphic Prints

(i) White Poet-Krishna Reddy

(ii) Children-Somnath Hore

(iii) Devi-Jyoti Bhat

(iv) Of Walls-Anupam Sud

(v) Man, Woman and Tree K. Laxman Goud

(5) Sculptures

(i) Standing Woman-Dhanraj Bhagat

(ii) Cries Unheard-Amar Nath Sehgal

(iii) Ganesha-P.V. Jankiram

(iv) Figures-Sankho Chaudhuri

(v) Chaturmukhi Askka Yada Giri Rao

Note : The names of artists and 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 Practical

Unit 1: Nature and Object Study 60 Pds.

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.

Unit 2: Painting 60 Pds.

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

Unit 3: Seasonal Work 48 Pds.

(a) Five selected Nature and object Study exercises in any media done during the session, including minimum of two still life exercises. (8 marks)

(b) Two selected works of paintings done by the candidate during the year (8 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.

Guidelines for Evaluation of Practical

Marking Scheme

Part I : Nature and Object Study (22 marks)

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

Part-II: Painting (Composition) (22 marks)

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

PART-III : Sessional Work (16 marks)

- (i) Five Selected Nature and object study exercises in any media including minimum of two still lifes.
- (ii) Two selected painting compositions Prepared on the basis of life and nature

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

Some Reference Books Suggested for Teachers :

1. "Paint Still life" by Charetta White yet to be revised (Walter T. Foster Publication)
2. "Art of Drawing" Grumbacher Library Work (Walter T. Foster Publication)
3. "Collage" by Dixi Hall (Walter T. Foster Publication)
4. "On Techniques" By Leon Frank (Walter T. Foster Publication)
5. "More Trees" by Fredrick Gardner (Walter T. Foster Publication)
6. "How to Draw and Paint Textures of Animals" By Walter J. Wiswedding (Walter T. Foster Publication.)
7. "How to Draw and Paint Animal Expressions" by Walter J. Wiswedding (Walter T. Foster Publication.)
8. "Art of the Pencil" by Borough Johnson (Sir ISAAC Pitman & Sons Ltd., New Delhi).
9. "Design for you" by Ethel Jane Beilfer (John Wiley & Sons Ltd., New Delhi).
10. "Complete Books of Artist's Techniques by Dr. Kurt Herbers, (Thomas and Hudson, London).

GRAPHICS

Theory

History of Indian Art

1. The Rajasthani, Pahari School of Miniature Painting.
2. The Mughal Deccan School of Miniature Painting
3. The Bengal School of Painting and the Modern Trends in Indian Art.

Note :— The Syllabus of Graphics (Theory) is the same as that of painting (Theory) given earlier.

Practicals

Time: 0 hrs

Marks: 60

1. Making of graphic-print through Serigraphy/Lithography/Enching and Engraving (Intaglio Process) techniques.
2. Sessional Work

Unit 1 : The students in the class are expected to opt for anyone of the following media depending upon the facilities available in their schools 120 Pts.

(a) Serigraphy

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

6. Mounting and finishing the print.

Or

(b) Lithography

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 (Touche).

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 the print.

Or

(c) Etching and Engraving (Intaglio Process)

1. Introduction to intaglio technique with a short history, methods and materials; Etching press.

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 the prints.

Unit 2 : Sessional Work

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.

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) - 45 marks

(i). Emphasis on the subject

(ii). Handling on the material and technique of Print-making.

(iii). Composition and quality of Print

Part: II Sessional Work

Three selected Prints 5 + 5 + 5 marks for 3 prints) = 15 marks

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

2. Format of The Questions:

Part I : Graphic-Composition (Print Making) - 45 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 anyone of the five subjects given below according to the possibility and suitability of the medium:

(Note : Any five suitable subjects for "Graphic-Composition (Printmaking)" are to be decided by the internal and external examiners jointly in accordance with the instruction 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 30cm x 20 cm

(iii) Etching & engraving 30cm x 20 cm

3. Instructions To Decide The Subjects for Graphic-Composition (Print-Making):

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 are free to select/decide the subjects, but these should be according to the standard to 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.

(i) Affairs of Professionals.

(ii) Games & sports Activities.

(iv) Nature.

(v) Fantasy.

(vi) National, religious & cultural events and celebrations.

(vii) Ideas personal, social, local, provincial, national or international.

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 Suggested for Teachers:

1. "The Techniques of Graphic Art", by H. Van Kruisingen.

2. "Printing Making, Harvey Daniels (Hamlyn).

3. "Art is Manual for Silk Screen Print Making", by Henry Shockler

4. "Printing Making today", by Jules Helles.

5. "Silk Screen Techniques", J. I. Biagi Letson, Dover Publication, New York.

6. "Introducing Screen Printing", Anthony Kinsey Watson Goplin, New York.

7. "The Art and Craft of Screen Process Printing", Kosloff, All the Bruce Publishing Co., New York.

8. "Practical Screen Printing", Stephen Ross, Studio Vista Watson Anipill, New York.

9. "Artists Manual for Silk, Screen Print making", Harry Shekter, American Artist's Group' New York.

10. "Lithography", Van Nostrav, Reinhold.

11. "Lithography for Artists", Standley Lozes, 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 Groubble, London.

SCULPTURE

Theory

Time: 1 hrs

Marks: 25

History of Indian Art

1. The Rajasthan Pahari School of Miniature Painting.

2. The Mughal Deccan School of Miniature Painting.

3. The Bengal School of Painting and the Modern Trends in Indian Art.

Practical

Time: 6 hrs

Marks: 60

Unit 1 : Modelling in Relief-60 Pds.

Unit 2 : Modelling in Round-60 Pds.

Unit 3 : Seasonal Work-48 Pds.

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

1. Marking Scheme:

Part I : Modelling in Relief

(i) Composition including emphasis on the subject

(i) Handling of media

(ii) Creative approach & overall impression

Part II : Modelling in Round

(i) Composition including emphasis on the subject

(ii) Handling of media

(iii) Creative approach & overall impression

Part III : Seasonal Work

Four works of Sculpture consisting of :

(a) (i) One Sculpture in Relief (High Relief)

(ii) One Sculpture in Relief (Low Relief)

(b) Two Sculpture in round

Note : Seasonal work will also be evaluated on the same pattern.

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 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 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, nature, 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", by Chittaman Kar.

2. "Exploring Sculpture", by Jan Amdell Mills & Boon, London.

3. "The Technique of Sculpture", John W. Mills, P.T. Parford Ltd., London.

4. "A History Sculpture of the world", Sheldon Czezy, Thame and Hudson, London.

5. "Form and Space", Edward Their, Thome and Hudson, London.

6. "Sculpture and Ideas", Michael F. Andrews.

7. "Modern Sculpture", Jean Sels, Heinemann, London.

8. "Creative Carving", (Material techniques appreciation), Dots Z. Melach, Prtam Publishing.

APPLIED ART

Theory

Time: 1hour

Marks:25

History of Indian Art

1. The Rajasthani Pahari School of Miniature Painting.
2. The Mughal Deccan School of Miniature Painting.
3. The Bengal School of Painting and the Modern Trends in Indian Art.

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

Practical

Time: 6 hours

Marks: 60

Unit 1 : Illustration

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

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

Unit 3 : Seasonal Work

Submission of portfolio consisting of :

- (i) Five selected drawings in any media done during the year including minimum of two illustrations.
- (ii) Two selected posters in chosen subject.

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

1. Marking Scheme :

Part I : Illustrations

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

Part II : Poster

- (i) Layout and Lettering
- (ii) Emphasis on the subject
- (iii) Proper colour scheme and overall impression

Part III : Seasonal Work

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

Note : Seasonal work will also be evaluated on the same pattern.

2. Format of the questions :

Part I : Illustration

Make an illustration in black and white in any colour media on anyone of the following five subjects with a specific situation. Size of the illustration : 30 cm × 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 language, in three flat colours, on anyone 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 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.

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 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 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 & 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 & III is to be evaluated on the spot by the external and internal examiners jointly.
3. Each work of Parts I, II & III, after assessment, is to be marked as examined and signed by the external and internal examiners.

Some Reference Books Suggested for Teachers:

1. Typolog-G.M. Regge, Bombay.
2. Kalamak Lykhai, Published by D.A.V.P.
3. Figure Painting in Water Colour, Charles Reid Watson, Gopill 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. Regge, Bombay.