

# Psychology

## Examination Specifications

### English Communicative

#### Code No. 301

**One Paper**

**Unitwise Allocation**

<b>Unit</b>	<b>Areas of</b>	<b>3 Hours</b>	<b>100 Marks</b>
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<b>Part</b>	<b>Marks</b>
<b>Theory</b>	<b>70</b>
<b>Practical</b>	<b>30</b>

### **Psychology and Self & Psychology and Society**

- I. Variations in Psychological Attributes
- II. Self and Personality
- III. Meeting Life Challenges
- IV. Psychological Disorders
- V. Therapeutic Approaches
- VI. Attitude and Social Cognition
- VII. Social Influence and Group Processes
- VIII. Psychology and Life
- IX. Developing Psychological Skills

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Practical (Psychological testing, Case Profile etc.)

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### **Psychology and Self & Psychology and Society**

#### **Unit I : Variations in Psychological Attributes**

**(20 Periods)**

*The unit aims at studying how people differ with respect to their various psychological attributes.*

Individual differences in human functioning Assessment of psychological attributes; Intelligence: Individual difference in intelligence: Theories of Intelligence: Culture and Intelligence: Emotional intelligence: Special abilities: Aptitude-nature and measurement; Creativity;

**Unit II : Self and Personality****(24 Periods)**

*The unit focuses on the study of personality in the context of different approaches in an effort to appraise the person. The assessment of personality will also be discussed.*

Concepts of self, concept, self-esteem, self-efficacy, and self-regulation; Culture and self; Personality concept; Major approaches-Type and Trait, Psychodynamic, Humanistic, Behavioural, Cultural; Assessment of personlity; Self-reprt measures, behavioural analysis, and protective measures.

**Unit III : Meeting Life Challenges****(14 Periods)**

*This unit deals with the nature of stress and how responses to stress depend on an individual's appraisal of stressors. Strategies to cope with stress will also be dealt with.*

Nature, types and sources of stress; Effects on psychological functioning and health; Coping and stress; Promoting positive health and well-being.

**Unit IV : Psychological Disorders****(24 Periods)**

*This unit discusses the concepts of normality and abnormality and the major psychological disorders.*

Concepts of abnormality and Psychological disorder, Factors, underlying abnormal behavior, Classification of disorder, Major psychological disorders - Anxiety, Somato-from Dissociative, Mood, Schizophrenic, Developmental and Behavioural Substance Related.

**Unit V : Therapeutic Approaches****(20 Periods)**

*The unit discusses the goals, techniques and effectiveness of different approaches to treat psychological disorders.*

Nature and process of therapy; Therapeutic relationship; Types of therapies; Psycho-dynamic, Humanistic, Cognitive, Behavior and Bio-medical; Alternative therapies-yoga, Meditation; Rehabilitation of mentally ill.

**Unit VI : Attitude ans Social Cognition****(20 Periods)**

*This unit focuses on formation and change of attitudes, cultural influences on attributional tendencies and conditions influencing prosocial behavior.*

Explaining social behavior: Impression formation and explaining behavior of others through attributions; Social cognition; Schemas and stereotypes; Nature and components of attitudes; Attitude formation and change; Behavior in the presence of other; Prsocial Behaviour; Prjudice and discrimination; Strategies for handling prejudice.

**Unit VII : Social Influence and Group Processes****(22 Periods)**

*The unit deals with the concept of group, its functions and the dynamics of social influence on conformity, obedience and compliance. Different conflict resolution strategies will also be discussed.*

Conformity, obedience, and Compliance; Cooperation and Competition; Groups : Nature, formation and Types; Influence of group on individual behavior, Inter-Group Conflicts; Conflict resolution strategies.

**Unit VIII: Psychology and Life****(18 Periods)**

*The unit focuses on the application of psychological understanding to some important social issues.*

Human-environment relationship; Environmental effects on human behaviour; Noise, pollution, crowding, natural disasters, Psychology and social concerns; Aggression, Violence and Peace, Discrimination and Poverty, health, impact of television on behaviour Promoting pro-environmental behaviour.

**Unit IX : Developing Psychological Skills****(18 Periods)**

*The unit deals with some effective Psychological and interpersonal skills for facilitating personal-social development.*

Effective psychological skills: Observational skills, Interviewing skills, Testing skills  
Counselling Skills, Communication skills.

**Practical Psychological testing (Profile)****(60 Periods)**

The Students shall be required to prepare one case profile and conduct five practical related to the topics covered in the course. The case profile will include developmental history of the subject, using both qualitative (observation, interview, rating scale etc.) and quantitative (Psychological testing) approaches. Practicals would involve using standardised psychological assessment devices domains (intelligence, personality, aptitude, adjustment, self-concept, and anxiety.)

**Marks Distribution:**

- (i) Reporting file including case profile : 04 Marks
- (ii) Viva Voce: 05 Marks
- (iii) Two practicals 8 marks each 4 for accurate conduct and 4 for reporting).

Books Recommended :

Published by N.C.E.R.T., New Delhi.

# Informatics Practices

## Examination Specifications

### English Communicative

#### Code No. 302

**One Paper**

**Unitwise Allocation**

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<b>Part</b>	<b>Marks</b>
<b>Theory</b>	<b>70</b>
<b>Practical</b>	<b>30</b>

#### Learning Objective:

1. To Understand the application development environment.
2. To gain programming Skills Programming Tool and Database Creation in RDBMS.
3. To design, program and develop database application using GUI Programming Tool and RDBMS.
4. To learn database connectivity using Visual Basic as Front-end tool.
5. To develop ability to use the Open Source Technology.

#### Competencies:

1. Student will become familiar with Application Development.
2. Student will be able to develop & debug programs Independently.
3. Student can use SQL for storing and retrieving data from the RDBMS.
4. Ability to arrive at a normalized design of tables and other database objects in RDBMS.
5. Student will be able to develop a Client server Application using Front end and Back end tools.

### Unit 1 : Business Computing

Introduction to Open Source based software:

**Terminology** : OSS, FLOSS, GNU, FSF, OSI, W3C.

**Definitions** :Open Source Software, Freeware, Shareware, Proprietary software, Localisation, UNICODE

**Software** : Linux, Mozilla web browser, Apache server, MySQL, Postgres, Pango, Open Office, Tomcat, PHP, Python.

Unit No.	Unit Name
1.	Business Computing
2.	Programming
3.	Relational Database Management System

**Websites** : [www.sourceforge.net](http://www.sourceforge.net), [www.openrdf.org](http://www.openrdf.org), [www.opensource.org](http://www.opensource.org), [www.linux.com](http://www.linux.com), [www.linuxindia.net](http://www.linuxindia.net), [www.gnu.org](http://www.gnu.org).

General concepts, User interfaces (Front End), Underlying Database Back End), Integration of User interface and Database;

### More application areas of Databases:

Inventory control, Financial Accounting, Pay-Accounting System, Invoicing Management System, Personal Management System/HRD System, Fees Management System, Result Analysis System, Admission Management System, Income Tax Management System;

Advanced Program Development Methodology; System Development Life Cycle, Relational Database Concept, Relational Database, Management System, Data Models (Entity Relational Model), Entity and Entity Set, Attributes (Single, Composite and Multi-Valued), Relationship (One-to-One), One-to-Many and Many-to-Many), Entity Relationship Modeling conventions, Communicating with as RDBMS using SQL, Relational Database Management system, SQL Statement, About programming language in SQL.

Data Dictionary, Data Warehousing, Data Mining, Meta;

Object Modeling; Introduction to object oriented modeling using Unified Modeling Language (Concepts only).

Client Server Computing : Concept of Client Server Computing.

## Unit 2 : Programming : Visual Basic

### Review of Class XI :

### PROGRAMMING FUNDAMENTALS

**Modules** : Modules in Visual Basic-Form Modules, Standard Modules, and Class Modules;

**Procedures** : Procedures (General, Event, Function, Property);

### CONTROL STRUCTURES :

Revision of Decision Structure - IF, IF-THEN-ELSE, Select Case;

Revision of Looping Structure-Do While.....Loop, Do.....Loop While, for....Next, For Each.....Next;

**Functions** : Concept of Functions, Defining and Use of User Defined Function, Function to Perform calculations, Parametrized Functions;

Library Functions (System Functions)

**String Function** : Space( ), Str( ), Right( ), Left( ), Mid( ), Instr( ), Len( ), Ltrim( ), Rtrim( ), Ucase( ), String( );

**Numeric Function** : Sgn( ), Val( ), Val( ), Int( );

**Time-Related Function** : Now( ), Time( ), Int( );

**Time-Related Function** : Now( ), Time( ), Minute( ), Month( );

**Miscellaneous Function** : MsgBox( ), InputBox( );

**Types of forms** : Single Document Interface (SDI) and Multiple Document Interface (MDI);

**MDI Applications** : Creating MDI form and Child form, Arranging Child Forms;

Accessing database from ORACLE using Data-Aware Controls, Using Data Control Properties - Database Name, Exclusive, Options, Read Only, Record Source, Data Control Methods - Refresh, Update Controls, Update Record;

**Bound Controls** : Adding Bound Text and Bound Label Controls. Data-Bound list Boxes, Grids, and Sub-Forms.

**ADO (Active X Data Objects)**: Connection Object, Command Object, and Record Set Object, Special ADO Properties - Connection String (using single table), Command Text, Command Types, Cursor Locations, Cursor Types, Lock Types, Mode Types.

**ADO Data Control**: Simple Data linking using ADO Data Control Methods. ADO Data Control Events.

## Unit 3 : Relational Database Management System

### REVIEW OF RDBMS FROM CLASS XI

#### DATABASE FUNDAMENTALS

Concept of Database Transaction, Committing a Transaction, Concept of "All or None" in a Transaction, Network Protocols Required (TCP/IP) for Data Communication, Stored Procedures, Concept of Database Fragmentation and Distribution Databases.

#### PL/SQL (Programming Language In SQL)

Importance of Writing Procedures, Declaring Variables : About PL/SQL, PL/SQL Block Structure, Program Constructs, Use of Variables, Handling Variables in PL/SQL, Types of Variables, Declaration, Naming Rules, Assigning Values to Variables. Initialization and Keywords, Scalar Data types,

Base Scalar Data Types, Scalar Variable Declaration, % TYPE attribute: for variable declaration, Declaring Boolean Variables, PL/SQL Record Structure, Referencing Non-PL/SQL variables, DBMS\_OUTPUT.PUT\_LINE.;

**Writing Executable Statements:** PL/SQL Block Syntax and Guidelines, SQL functions in Code, SQL Functions in PL/SQL, PL/SQL Functions, Data type Conversion, Nested Blocks and Variable Scope, Operators in PL/SQL, Using Bind Variables, Programming Guidelines, Determining Variable Scope, SQL Statements in PL/SQL, Retrieving data in PL/SQL. Manipulating Data using PL/SQL, Inserting Data, Updating Data, Deleting Data, Naming Conventions, Commit and Rollback Statement, SQL Cursor, and Cursor Attributes;

**Writing Control Structures :** Controlling PL/SQL Flow of Execution, IF statements, IF-THEN-ELSE Statement Execution Flow, IF-THEN-ELSEIF Statement Execution Flow, Building Logical Conditions, Logic Tables, Boolean conditions, Iterative Control; LOOP Statement, Basic Loop, FOR Loop, While Loop;

**Creating Procedures :** Overview of Procedures, Syntax for Creating Procedures, Developing Stored and its Advantages, Creating a Stored Procedure, Procedure Parameter Modes, Creating Procedures with Parameters, IN and OUT parameters and Usage, DEFAULT Option for Parameters, Removing Stored Procedures;

**Writing Cursors :** Introduction to Cursors (Implicit and Explicit), Explicit Cursor Functions, Controlling Explicit Cursors, Declaring, Opening and Closing the Cursor, Fetching data from the Cursor, Explicit Cursor Attributes (%ISOPEN, %NOTFOUND, %ROWCOUNT), controlling multiple fetches, Cursors and Records, Cursor FOR Loops using Sub Queries.

**Triggers : Types of Triggers :** Row-Level Triggers, Statement Level Triggers, BEFORE and AFTER Triggers, INSTEAD of Triggers, Valid Trigger Type, Trigger Syntax, Combining Trigger Types, Enabling and Disabling Trigger, Replacing Trigger, Dropping a Trigger.

**Development of Data Base Applications (Application Domain) :** Student database for School, Employee database for a company, Library Database for Library Student database management system for school, Employee database management system for a company, Library Database management system for Library, Railway Reservation System, Hotel Reservation, Inventory Control System;

## PRACTICAL

### 1. HANDS ON EXPERIENCE

A problem should be given covering the following features.

1. Start a Standard Exe Project and it should contain MDI form with Menu Bar and Tool Bar (with Images).
2. Table structure in the database for the application with Constrains (Primary Key, Foreign Key, Check, and Unique).

3. A New Form to place an ADO Component on it, for accessing data in table Stored Procedure to perform transactions/conditional update.
4. Trigger (any)
5. Making Executable files of project.

## 2. RECORDS

1. Create an Application using Visual Basic for Students Information System Having a Student Table in Relational Database and a Student Data Form in Visual basic to enter data into the database.
2. Create an Application using Visual Basic for Criminals Information System Having a Criminal Table in Relational Database and a Criminals Data Entry Form in Visual Basic to enter data into the database. The Data entry form should contain form level and Field level checks using procedures.
3. Create an Application using Visual Basic for Nursing Home Automation System having Linked tables (for example : Patient, Employee. Bill) in Relational Database and a required Data Entry Forms in Visual Basic to enter data into the database. The Data entry form should contain form level and Field level checks using procedure. Use of Bound Controls and Sub-Forms are to be encouraged in this application.
4. Create a database handling application for Student Experts System. Following features are to be incorporated in the application :
  - (a) Create following linked tables of Student in the Relational Database.
    - (i) **Student Master** : containing general information about the student.
    - (ii) **Student Detail** : Table to store data having details such as Class, Section, Marks and other relevant information.
    - (iii) **Student Free Detail** : Should contain details like Financial year, Class, Free, Fee Status (such as Paid and Unpaid).
    - (iv) **Accounts**: General Accounts table to store fee collection details such as received from, date, chequeno and other relevant information.
  - (b) The database should have Procedures to update data, Insert data and to perform other database transactions.
  - (c) Database triggers should also be defined wherever automatic data modification is required.
  - (d) Visual basic forms for data entry.
  - (e) Procedures in Visual Basic to perform Database Transactions and Commit changes made.
  - (f) Reporting tool to make the MIS reports, required to analyse data entry.



### 3. PROJECT

The following case study is to be adopted for the development of project.

A book publishing company BR Publishing Group is in existence since 1950. They were untouched with latest technological inventions. They are still using a traditional approach of book keeping and accounts maintenance.

A company, Nova technology, introduced themselves as system integrator and developers who can change existing working system into the latest concept of paper less office. They wanted few details from the company about its working. The details are as under :

- \* Name of the company is BR Publishing Group.
- \* The company is having 20 employees. One Managing Director, Two Managers (Work Manager and Marketing Manager) and 17 employees who work as a team for book publishing.
- \* The company publishes book in different Indian languages and different topics.
- \* Every book involves an Author and its detail.
- \* The book is sold in the market at a variable discount options.
  - Book seller : 30%
  - Schools : 20%
  - Customer : 15%
- \* The company is maintaining information about Author and all its details such as Personal Information, Royalty etc.
- \* The company manages information about the book such as Book Name, Author Quantity Sold, Quantity in Stock, etc.
- \* The Company maintains Customer (Book Sellers) information, Books Sold, Subject, Language, and Amount Pending etc.
- \* Reports are required at different levels, such as
  - \* Customer Listing
  - \* Book Listing
  - \* Language Wise Book Listing
  - \* Topic wise Book Listing
  - \* Pending Amount Listing (Customer Wise, Book Wise)
  - \* Author Royalty Detail

- \* Bill Generation etc.
- \* Language Wise Book Listing
- \* Topic wise Book Listing
- \* Pending Amount Listing (Customer Wise, Book Wise)
- \* Author Royalty Detail
- \* Bill Generation etc.

As a developer you are required to design the project and develop it as per customer needs (Developer can also visit a publishing company to collect customer details and live data). Suitable assumptions can be made during implementation. A proper normalized database is to be maintained in the RDBMS and the front end is to be developed using advanced interface controls. User-friendly interface is to be generated.

**Note :-** This is a sample case study. Similar type of cases can be developed on different application areas such as Library, Hospital, Transport Authority, Transporters, Wholesale Merchants, and Chemist Shops etc. The cases to be developed should preferably be obtained from live situations.

#### 4. VIVA VOCE

Five questions from topics covered in teh syllabus.

#### REFERENCE BOOK

- \* Mastering Visual Basic 6 - Petroustos (BPB).
- \* Programming with Visual Basic 6 - Bay Ross (BPB).
- \* Visual Basic 6 Complete - Sybex (BPB).
- \* Successful Projects in Visual Basic - Christopher (BPB).
- \* **Oracle 8** : The Complete Reference - George Koch, Kevin Loney (TMHP).
- \* Visual Basic Black Book (IDG).
- \* Programming in Visual Basic - McBride (BPB).
- \* Learn Oracle 8i - Ramalho (BPB).
- \* TEACH YOURSELF SQL/PL SQL USING ORACLE 8i & 9i with SQL J - BAYROSS (BPB).
- \* Visual Basic and ORACLE SSI Press.
- \* Oracle Programming with Visual Basic - Snowdon (BPB).
- \* Quan Book 'O' Level all Vol. - DOEACC (BPB).

# Yoga

## Examination Specifications

### English Communicative

### Code No. 303

**One Paper**

**Unitwise Allocation**

<b>Unit</b>	<b>Areas of</b>	<b>3 Hours</b>	<b>100 Marks</b>
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<b>Part</b>	<b>Marks</b>
<b>Theory</b>	<b>70</b>
<b>Practical</b>	<b>30</b>

### Part-A (Historical and Philosophical Aspects of Yoga)

1. Yoga as defined in the Indian systems of philosophy with special reference to Sankhya and Yogdarshana.
2. The theory of Chitta its Vrittis and the concept of Kaleshas also the methods of their control.
3. The importance of social and personal ethics in personal life. A detailed study of Yamas, Niyamas and Pratyahara, their contribution towards the inculcation of moral values in life.
4. The role of Yoga Education for the restoration of Communal harmony, Peace and National Integration in the country.
5. General study of the life of :
 

(i) Gorakh Nath	(iv) Shri Aurbindo
(ii) Swami Ram Tirtha	(v) Gautama Budha
(iii) Swami Viveka Nanda	

### Part-B (Therapeutic and Physiological Aspects of Yoga)

6. Concept of Health from the yogic point of view. Yoga as a science fo health care and disease cure.
7. Physiological basis of Asanas, Pranayamas, Mudras and Bandhas. The benefits of such yogic practices.
8. Separative study of the effects of yogic and non-yogic system of exercises on human organism. Yogic way of relaxation.

## 9. Yoga therapy its importance and limitations.

Study of common diseases such as Diabetes, High and Low Blood Pressure, Obesity, Insomnia, Chronic Fatigue, Memory loss and retention, Bronchial Asthma. High levels of blood cholesterol. Gastric acidity, Ulcer. Chronic constipation, Piles, Hernia, Cervical spondylitis, Low back pain and certain Postural deformities-their causes, symptoms and treatment yogic therapatic measures.

<b>Practical</b>
Asanas
Pranayama, Mudras, Bhandas & Dhayana
Shatkarmas
Practical Notebook

- (i) Anas as given in Hatha Yoga Pradeepika, Ghrenda Samhita, Shiva Samhita, Yoganishada and other in vouge.
- (ii) Kriyas-Shatkaramas (Shatkriyas) as described in Hatha Yoga Pradeepika, Ghrenda Samhita and Shatkarama
- (iii) Pranayamas-Anuloma-Viloma, Ujjai, Bhastrika and familiarity with other Pranayamas such as Surayabhedana-Chandrabhedana, Sitali-Shitkari, Bhastrika, Bharamari and Plavani.
- (iv) Bandhas-Jalandhar, Uddiyana, Mula and Mahabandha.
- (v) Meditation-Elementary practice of Meditation, Chanting of "OM" and the practice of dyayana in any of the selected postures i.e. Sidhasna. Swastikasana Padmasana, Sukhasana and Vijarasana.
- (vi) Practical Notebook to be prepared by the students illustrating any nine asanas of their choice, any two kriyas any two body systems out of the following i.e. respiratory, glandulary, excretory, Human brain and Spinal chord.

**List of Yogic Asnas required to be Performed by the students is as under :**

### **Standing Postures :**

Tarasana, Trikonasana, Konasans, Padahastasan, Garudasana, Ardha-Chandrasana, Khagasana, Birbhadrasana, Shirshangusthasana.

### **Sitting Postures :**

Padmasana, Vajarasana, Parvatasana, Yogmudrasana, Uttitha- Padmasana, Mandukasana, Paschimottanasana, Akaran-Dhanurasana, Shishankasana, Vakasana, Padamvakasana, Ardha-matsyenbrasana, Gomukhasana, Gorakshasana, Ekpadsikandasana, Dwipadsikandasana, Uttithadwipadsikandasana, Puran-mastsyenbrasana, Kukutasana, Onkarasana, Ushtrasana.

**Lying Postures :**

Shavasana, Halasana, Uttanapadasana, Matasyasana, Karanpidasana, Makrasana, Bhugangasana, Dhanurasana, Shalabhasana, Naukasana, Mayurasana, Shirshasana, Sarvangasana, Chakrasana, Gharabhasana, Pawanmuktasana.

**REFERENCES BOOK**

1. Patanjali Yogsutras
2. Rajayoga by Swami Vivekananda
3. Asanas by Swami Kuvalayanda.
4. Pranayama by Swami Kuvalayananda.
5. Hathyoga Pradeepika.
6. Gherandasamhita.
7. Suksham vyama by Swami Dharendra Braham Chari.
8. Yoga Therapy by Swami Kuvalayananda and Dr. S.L. Vinkar.
9. Applied Physiology by Samson Wright.
10. Yoga Philosophy by S.N. Dasgupta.
11. Yog Chakitsa by Swami Ram Dev.

# French

## Examination Specifications

### English Communicative

#### Code No. 304

<b>Unit</b>	<b>Areas of</b>	<b>Time : 3 Hours</b>	<b>100: Marks</b>
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### Section-A : Applied Grammar

- Filling up blanks with appropriate parts of speech.
- Transformation of sentences.
- Sentence Correction (not involving punctuation and spelling)
- Based on chapter 18-30 of Prescribed book

### Section-B: Comprehension/Reading

- One passage from the prescribed book (Prose/Poetry)
  - One Unseen passage
- (variety of comprehension questions. including short answer questions & Vocabulary (word attack))

### Section-C: Writing Skill/Composition

- Writing a story based on outlines provided (120 words)
- One unaided composition based on the topics in the Prescribed book (120 words)

## Section-D: Literature

(Short answer questions on prescribed texts)

### Prose

Comprehension of the prescribed text (Chapter 18-30)

### Poetry

#### Poems To Be Studied :

1. Renn'est Beau-Ch. Peguy
2. Avector Parapluie-F. Jammes
3. Le Petit Train-Emile Henriot
4. La Petite Ville-A Ke Noailles
5. Sila Garonne-Gustave Nadaud

**Prescribed Book : Cours De Langue Et Civilization Francaises II By G. Mauger,  
Pub: Hachette (Chapter 18-30)**

#### Grammar Topics :

- XI.**
  1. Negative
  2. Interrogative
  3. Sentence reordering
  4. Sentence Correction
  5. Tenses of verbs (incl. Subjonctif)
  6. Pronom relatif
  7. Adjectif Interrogatif
  8. Adjectif qualificatif
  
- XII.**
  1. Sentence reordering
  2. Sentence correction
  3. Tenses of verbs (excluding Passe' Simple and Passe' Anti' Neur)
  4. Pronom Interrogatif
  5. Uses of infinitif
  6. Pronom Personnel-all tpyes
  7. Prepositions
  8. Pronom indefini & adjectif indefini

# Philosophy

## Examination Specifications

### English Communicative

#### Code No. 305

**One Paper**

**Unitwise Allocation**

Unit	Areas of	3 Hours	100 Marks				
	<table border="1" style="margin: auto; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">Part</th> <th style="width: 50%;">Marks</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Theory</td> <td style="text-align: center;">100</td> </tr> </tbody> </table>	Part	Marks	Theory	100		
Part	Marks						
Theory	100						

### Objectives

Philosophy, a theoretical enterprise with practical applications, aims at understanding the nature and meaning of life and Reality. It is considered to be the mother of all branches of knowledge. The nature of Philosophy is that in it no answer is left unquestioned. It attempts to understand and explain the fundamental axioms and presuppositions which are taken for granted by all branches of knowledge. The +2 syllabus is designed to give the students a glimpse of the nature of problems and the way they are dealt within its various branches-Logi, Ethics, Classical Indian Philosophy and Western Philosophy.

### Theory

#### A. Indian Philosophy

1. Nature and Schools of Indian Philosophy : some basic issues
2. Philosophy of the Bhagwad Gita; Karma Yoga
3. Buddhism, Jainism
3. Buddhism, Jainism
4. Nyaya, Vaisesika and Samkyha-Yoga
5. Advaita Vedanta

#### B. Western Philosophy

6. Knowledge and truth
7. The causal Principle
8. Nature of Reality
9. Realism and Idealism

#### C. Applied Philosophy

10. Environmental Ethics, Professional Ethics and Philosophy of Education



## A. Indian Philosophy

<b>Unit 1:</b>	Nature and Schools of Indian Philosophy ; some basic issues Rta, Karm, Four Purusarthas : Dharma, Artha, Kama, Moksa	<b>24 Pds.</b>
<b>Unit 2:</b>	Philosophy of the Bhagavad Gita; Karma Yoga (Anasakta Karma), Svadharama, Lokasamgraha	<b>24 Pds.</b>
<b>Unit 3:</b>	<b>Buddhism, Jainism</b>	<b>24 Pds.</b>
<b>Unit 4:</b>	<b>Nyaya, Vaishesika and Samkhya-Yoga</b>	<b>24 Pds.</b>
<b>Unit 5:</b>	<b>Advaita Vedanta</b> The nature of Atman, Brahman and the World.	<b>24 Pds.</b>

## B. Western Philosophy

<b>Unit 6:</b>	Knowledge and truth Rationalism, Empiricism and Kant's Critical Philosophy	<b>24 Pds.</b>
<b>Unit 7:</b>	<b>The causal Principle</b> <b>Nature of Cause</b> Aristotle's Theory of four fold causation cause-effect relationship ; entailment, regularity, succession.	<b>24 Pds.</b>
<b>Unit 8 :</b>	<b>Nature of Reality</b> <b>Proofs for the existence of God:</b> Ontological, Teleological and Cosmological arguments.	<b>24 Pds.</b>
<b>Unit 9 :</b>	Realism and idealism Mind Body Problem	<b>24 Pds.</b>

## C. Applied Philosophy

<b>Unit 10 :</b>	Environmental Ethics and Professional Ethics (a) Study of Physical, mental and spiritual environments (b) Medical and Business Ethics. (c) Philosophy of Education	
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**Suggested References :**

1. John Patrick Introduction to Philosophy
2. John Hospers Introduction to Philosophical Analysis
3. D.M. Datta and S.C. Chatterjee Introduction to Indian Philosophy
4. M. Hiriyanna Essentials of Indian Philosophy
5. A.C. Ewing Fundamental Questions of Philosophy
6. H. Titus Living Issues in Philosophy
7. C.D. Sharma A Critical Survey of Indian Philosophy
8. William Lillie An Introduction to Ethics
9. S.R. Bhatta and Anu Mehrotra Buddhist Epistemology, (Greenwood Publishing House, Connecticut. USA)
10. Shri Aurobindo On Education, Pondicherry

**Urdu (Core)**  
**Examination Specifications**  
**English Communicative**  
**Code No. 306**

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**One Paper**
**100 Marks**


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Part	Marks
Theory	100

**Section-A**

**Periods : 210**

**1. Reading Skills**

- (i) Comprehension of an unseen passage (factual) of about 150 words followed by five questions.

**2. Writing Skills**

- (i) Essay
- (ii) Letter writing (personal, business and official connected with day life and application writing)
- (iii) Precis Writing
- (iv) Sentence making with the help of idiomatic phrases
- (v) Advertisements

**Section-B**

**(A) Book 1**

**Jangal Ki Ek Rat**

- (i) One out of two extracts from the prescribed book followed by short answer type questions for comprehension.
- (ii) One essay type question (100 words) on content/theme of the prescribed book.
- (iii) Four short answer type questions on the prescribed book

**(B) Book-II**

**Heroine Ki Talash**

- (i) One Essay type questions (100 words) on theme/content
- (ii) Four short answer type questions on characters/ events/evaluative nature

**Prescribed Text Book**

1. Jangal Ki Ek Rat by Rehan Ahamed Abbasi published by Maktaba Payam-e-Ta'leem, N. Delhi.
2. Heroine Ki Talash by Prof. M. Mujeeb published by Maktaba Jamia, New Delhi.

**Recommended Book**

1. Urdu Qawaid, published by the NCERT, New Delhi.

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**Public Administration**  
**Examination Specifications**  
**English Communicative**  
**Code No. 307**

One Paper

3 Hours

100 Marks

Part	Marks
Theory	70
Practical	30

***Some Aspects of Indian Administration :***

**Unit I Evolution of Indian Administration :**

Evolution and Development of Central Administration in India (Mughal and British Period)  
British influence on Indian administration and its legacies.

**Unit II Indian Administration and Constitution :**

Indian Administration and its social, Economical, Political, Legal and constitutional influence.  
Legislative administration and financial relations between the Union and the States.  
Controversy regarding centre-state relations.

**Unit III Personnel Administration :**

All India Services :- Characteristics, merits and demerits Recruitment and Training of I.A.S.,  
I.P.S. and I.F.S. (Forest) Defects of Recruitment and Training in India.  
Role of U.P.S.C.

**Unit IV State Administration:**

Governor as Chief Executive. Administrative Secretariat. Role of chief Secretary.

**Unit V Administration of Local Govts:**

Meaning, Features, Kinds (Panchayat, Panchayat Samiti, Zila Parishad, Municipal  
Committee and Municipal Corporation. Role of B.D.O. and Executive Officer.  
Reasons for unsatisfactory functions of Local Govts. and remedies.

## **Unit VI Development Administration :**

Meaning, significance and essential factors for development administration. Composition and functions of Planning Commission in India, NDC (National Development Council), Contributions and problems of Public Sector in India.

## **Unit VII Financial Administration :**

Budget : Meaning, Kinds, Principles and Significance, Preparation of Budget.

## **Unit VIII Citizen and Administration :**

Importance of citizen's participation in administration causes of poor citizen's participation in administration. Methods to make effective citizen's participation in India.

## **Unit IX Administrative Tribunals :**

Meaning, reasons for growth, advantages and disadvantages Differences between administrative tribunals and law courts.

## **Unit X Administrative Corruption :**

Meaning, Causes and remedies, Ombudsman (Lokpal) Central Vigilance Commission.

## **Books Recommended :**

Any book confirming to the Syllabus.

# Music (Hindustani Vocal)

## Examination Specifications

### English Communicative

Code No. 308

One Theory Paper

3 Hours

Marks 100

Part	Marks
Theory	70
Practical	30

### A. Theory

1. (a) **Definition of the following :**

Varna, Grama, Murchana, Alankar, Gamaka, Khatka, Murki, Kan, Laya and Tala.

(b) Classification of Ragas. Time theory of Ragas.

2. (a) Brief history of ancient Hindustani Music with special reference to Sangeet Ratnakar.

(Brief history of medieval and modern period of Hindustani Music with special reference of Sangeet Parijata and the works of Pt. Bhatkhande).

3. Description of the Ragas prescribed for Class XII Practical.

4. To recognise the Ragas from given passages of Swaras.

5. Writing of Notation of prescribed songs and Talas.

6. Biography of Musicians.

1. Ustad Abdul Karim Khan

(उस्ताद अब्दुल करीम खान )

2. Ustad Fayaz Khan

(उस्ताद फैयाज खान )

3. Pt. Krishan Rao Shankar

(प. कृष्ण राव शंकर )

4. Ustad Bade ghulam Ali Khan

(उस्ताद बड़े गुलाम अली खान )

5. Tyagaraj

(त्याग राज)

6. Purandan Ghosh

(पुरन्दन घोष )

## B. One Practical Paper

### Paper :

1. (a) One Drut Khayal in Bihag, Bhairav, Kedar and Bimpalasi with simple elaborations.  
(b) One Tarana, one Dhrupada, one Dhamar in any prescibed raga.  
(c) One Thumri or Dadra style Composition in Khamaj or a devotional song.  
(d) One Swarmalika in any Raga.
2. The recitation of Thekas Kehrwa, Dadra, Jhaptaal, Rupak Tilwada and Dhamar with dugun, keeping Tala with hand beats.
3. Ability to sing Aroha, Avaroha, Pakad and Simple Swar Vistar with Alap and Tana in the prescribed Ragas.
4. Ability to recognise the prescibed from the passages of Swaras rendered by the Examiner.

## Hindustani Music (Vocal) Practical

### Guidelines to the Examiner for Evaluation of Practical

#### One Practical Paper

**Time Duration : 20 to 30 Minutes per candidate :**

#### General Instructions :

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme

#### Distribution of Marks

S. No.	Value Points	Marks
1.	Tunning of Tanpura and questions regarding Tanpura.	
2.	Choice Raga (Vilambit and Drut Khayal)	
3.	Examiners Choice Drut Khayal	
4.	One Dhrubad or one Dhamar	
5.	Composition in raga Khamaj	
6.	Identification fo Swaras & Ragas	
7.	Identification of Tala Played on Table	
8.	Reciting the Theka of a Tala with hand beats	



### List of Questions for the Guidance of The Examiners

1. **Tuning of Tanpura** : The student may be asked to tune the Tanpura. Some questions to be asked regarding Tanpura (Parts of Panpura)
2. **Choice Raga** : The student may be asked to sing a Raga prescribed in the syllabus of his/her own choice. Choice Raga with Vilambit Khyal & Drut Khyal with simple Alap & Tanas in Akar Before performing the Raga, they may be asked to sing Aroha, Avaroha and Pakad of the Raga.
3. **Other Drut Khyals** : It is examiner's choice, he/she may ask one or two Drut Khyals with Aroha, Avaroha, Pakad and simple elaboration in medium and fast tempo.
4. **Dhrupad/Dhamar** : It is examiner's choice, he/she may ask the student to sing Dhrupad or Dhamar with Dugun and Chaugun.
5. **Tarana** : The student may be asked to sing Tarana in any prescribed Raga with medium and fast tempo.
6. **Composition in Raga Khamaj** : The student may be asked to sing composition in Raga Khamaj (in Thumri style or dadra style).
7. **Identification of Swaras and Ragas** : The students may be asked to identify the pattern of Swaras and Ragas sung in Akar by the examiner.
8. **Identification of Talas** : The student should be asked to recognise the Tala, played on Tabla. The examiner can ask the student to identify more than one tala.
9. **Reciting of Theka** : The examiner may ask the student to recite the theka of any Tala in Thah (barabar) and Dugun with hand beats.

### Hindustani (Instrumental Melodic)

**One Theory Paper**

**3 Hours**

**72 Periods**

**A. Theory :**

1. (a) **Definition of the following :-**  
Grama, Murchana, Varna, Alankar, Gamaka, Krintan, Zamzama.
- (b) Classification of Ragas, Time theory of Ragas.
2. (a) Brief history of Ancient Hindustani Music with special reference to Sangeet Ratanakar.
- (b) Brief history of medieval and Modern period of Hindustani Music with special reference to Sangeet Parijata and works of Pt. V.N. Bhtkhande.
- (c) Description of the Ragas Prescribed for Class-XII Practical.

3. Description and construction of instruments opted, along with the basic techniques of playing.
4. To Recognise the Ragas from given passages of Swaras
5. Writing Notation of compositions (Gat) and Talas.
6. Biographies of Musicians.

(a) Tansen	-	तानसेन ।
(b) Ustad Inayat Khan	-	उस्ताद इनायत खान ।
(c) Ustad Mushtaq Alikhan	-	उस्ताद मुश्ताक अलीखान ।
(d) Ustad Alauddin Khan	-	उस्ताद अलाउद्दीन खान ।
(e) Alladiya Khan	-	अल्लाद्विया खान ।

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**One Practical Paper**
**168 Periods**


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**B. Practical Paper**

1. (a) One Razakhani gat in Bhairav, Bihag, Kedar and bhimpalasi with eleaborations (Toda and Jhala) with Sthaya and Antara.
- (b) Two Masitkhani compositions (gats) in a prescribed Raga with elaborations.
- (c) One composition in Khamaj in Thumri style or Dhun.
- (d) Ability to produce Meend in any prescribed Raga of minimum tow swaras.
- (e) One comosition in Ektala and one in Jhaptala.
2. Ability to play Aroha, Abaroha, Pakad, Simple Swara-Vistars with Alap and Toda in the prescribed Ragas.
3. Ability to recite Thekas of Jhaptal, Rupak, Tilwada and Dhamar with Dugun Keeping tala with hand beats.
4. Ability to recognise the prescribed Ragas from passages of Swaras sung or played by the examiner.
5. To recognize the Swaras.

## Hindustani Music (Instrumental) Melodic Practical

### Guidelines to the Examiner for evaluation of Practical

#### One Practical paper

**Time Duration : 20 to 30 minutes for each candidate.**

#### General Instructions:

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

#### Distribution of Marks :

S. No.	Value Points
1.	Tuning of Instrument and questions regarding instrument
2.	Choice Raga (Masit Khani Gat & Razakhani)
3.	Razakhani Gat with Toda & Jhala of Examiners choice.
4.	To play Swara-vistar in a Raga of examiners choice.
5.	Meend of Swaras
6.	Composition of Raga Khamaj
7.	Identifying of the Swaras and Raga
8.	Identifying of Tala played on Table
9.	Reciting the Theka of a Tala with hand beats.

#### Guidelines For The Examiners

1. **Tuning of Instrument** : The student should be asked to tune his/her instrument. Some questions to be asked regarding instruments (Parts of the instrument).
2. **Choice Raga** : The student should be asked to play a Raga of his/her own choice prescribed in the syllabus. choice Raga-Masit Khani Gat and Raza Khani Gat with alap, Toda and Jhala, Before Performing the Raga, the student may be asked to play aroha, Abaroha and Pakad of the Raga.
3. **Raza Khani Gat** : It is examiner's choice, he/she may ask the student to play any Masit-Khani Gat on his/her instrument with Alap and Tan, Toda in Chaugun.

4. **Swara Vistar** : The examiner may ask the student to play swar vistar in a Raga of examiner's choice.
5. **Meend of Swaras** : The student may be asked to play a few simple Alaps using Meend on instrument (Meend upto two swaras)
6. **Composition in Khamaj** : The student may be asked to play composition in Raga Khamaj on instrument.
7. Identify the Raga from the passages of Swaras played by the examiners (Reg Pehchan)
8. **Indentification of Tala** : The student may be asked to identify the Tala played on Tabla. The Examiner can ask the student to indentify more than one Tala.
9. **Reciting of Theka** : The examiner may ask the student to recite the Teka (of examiner's choice of any of Thah, Barabar) Dugun and Chaugun with hand beats.
10. **Simple question about Raga**: The examiner may ask simple question about any prescribed Raga i.e. Jati, Vadi, Samavadi, thata, Time of singing, Varjit swaras etc.

## Hindustani (Instrumental Percussion)

(Tabla or Pakhawaj)

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**One Theory Paper**

**3 Hours**

**72 Periods**

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### A. Theory

1. (a) Definition of the following terms  
Verna, Aankar, (Gamaka, Krintan, Zamzama) Zarab, Kala Kriya Anga, Peshkar, Chakkardar, (Classification of ragas. Time Theory of Ragas) and Rela & Paran.
- (b) Comparative study of samantar Talas
- (c) Chautal Ektal
- (d) Jhaptal-Sul Tal
- (c) Dhamar-Chautal
- (c) Classification of Jatis of different patterns
- (d) Classification of Layakari.
2. (a) Brief history of Ancient Hindustani Music with special reference to sangeet Ratnakara.
- (b) Brief history of medieval and modern period of Hindustani Music with special reference to sangeet Parijat and the works of Pt. V. N. Bhatkhande.

3. Description of talas prescribed for Class XII practical.
4. Writing Notation of the prescribed talas.
5. Recognition of talas from given portion of the Thekas.

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**One Practical Paper**
**168 Periods**


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**B. Practical Activities**

1. Playing the thakas of Jhaptal and Rupak or Sool tala and chautal Tala on Tabla with simple elaborations.
2. 2 Peshkaras 2 Qayads, 2 Tukras and a few gats in Tentel, Ektal and Jhaptal or chaugun, with Mukhda and Tihai.
3. Playing the Thekas of rupak, Tilwara in Chautaal and dhamar with dugun and chaugun, with Mukhda and Tihai.
4. Recitation of the prescribed talas with dugun and chaugun keeping tala with hand beats.
5. A few simple laggis is Dadra tala or Chautal on Pakhawaj.
6. Knowledge of tuning of the instrument.

## Hindustani Music (Instrumental Percussion Practical)

### Guidelines to the Examiners for Evaluation of Practical

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**One Practical Paper**


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**Time Duration : 20 to 30 minutes each candidate**
**General Instruction :**

1. Examiners are requested to ask questions directly related to the syllabus.
2. Marks should given in accordance with the marking scheme.

#### Distribution of Marks :

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S. No.	Value Points
1.	Tuning of Instrument and questions regarding instrument
2.	Choice Tala
3.	Tala of Examiner's Choice
4.	Tala in Dugun, Chaugun with Mukhda & Tihai
5.	Reciting of Tala with hand beats

**LIST OF QUESTIONS FOR THE GUIDANCE OF THE EXAMINER**

1. **Tuning of Instrument** : The students should be asked to tune the instrument. Some questions should be asked regarding instruments.
2. **Choice Tala** : The student should be asked to play the Tala of his/her own choice (Prescribed in the syllabus) with elaborations, Peshkar, Quayada, gat, Tukra and Tihai.
3. **Tala of Examiner's Choice** : The student should be asked to play the tala of examiner's choice with elaborations (Teen Tala/Jhap Tala/Ek Tala/Roopak Tala)
4. **Tala in Dugun Chaugan with Mukhda and Tihai** : (Examiner's Choice the examiner may ask to play any (Roopak/Tilwara/Chautala/Dhamar Tala)
5. **To recite the Tala with hand beats** : The student should be asked recite the theka of Tala in Thah, (Barabar) Dugun and Chaugum hand boats. The examiner may ask the student to play more than tala.
6. **Laggi in Dara Tal** : The student should be asked to play accompanying a song set to Dadra Tala sung by the examiner.
7. **Questions regarding Laya & Tala** : Some questions should be asked regarding Laya & Tala : Some questions should be asked regarding Laya (Vilambit Madhya and Drut Laya) and Tala (Roopak, Jhaptal, Ektal, etc.)

**Books Recommended:**

Any book confirming to the Syllabus.

# Dance

## Examination Specifications

### English Communicative

#### Code No. 309

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**One Theory Paper**
**3 Hours**
**Marks : 100**


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Part	Marks
<b>Theory</b>	<b>70</b>
<b>Practical</b>	<b>30</b>

1. A brief history and acquaintance with the classical styles or folk forms prevalent in the region, other than one offered for study.
2. Acquaintance with the history of the chief exponents past and present of dance form.
3. Acquaintance with the contents of the Abhinaya Darpana.
4. **Knowledge of the following terms :**
  - (i) Nirtta, Nritya, Natya Tandava, Lasya.
  - (ii) Anga, Upanga, Pratyanga.
  - (iii) Sthana, Chari, Gati, Mandla, Karna, Bharamari, Utplavana.
  - (iv) Abhinaya (Angika, Vachika, Stavika, Acharya) with special reference to Hasta-Abhinaya, Mukhaja abhinay and Netra-Abhinaya.
  - (v) Sangeet, Tala, Laya.
  - (vi) Rasa, Sthyibhava, Sanchribhava.
5. **Knowledge of the Technical Terminology of the dance form.**
  - (a) **Definition of the following :**
    - (i) Vandana,
    - (ii) Thaat
    - (iii) Aamad,
    - (iv) Toda/Tukra
    - (v) Paran,
    - (vi) Chakardar Toda and Paran,
    - (vii) Gatnikas,
    - (viii) Gatbhav,
    - (ix) Tala,
    - (x) Teen Tala,
    - (xi) Jhaptala.

- (b) Knowledge of Theka of Dadra, Kaharwa, Roopak.
- (c) Definitions of Tali, Khali, Sam, Tihayee.
- (d) Ability of notate a Tukra/Toda, Paran along with its basic Tala.

6. Acquaintance with the traditional costumes make up of the dance type offered.

### One Practical Paper

1. Practice of the Tatkara to teentala in all layas
2. **The students should know all the techniques and compositions of the following :-**
  - (i) Vanda
  - (ii) Ganesh Paran
  - (iii) Tthaat
  - (iv) Aamad
  - (v) FastAamad
  - (vi) Pramalu
  - (vii) Tihayee
  - (ix) Gatbav
  - (x) Parhant of Tukra/Toda, Paran Learnt with Tala 1

- Note :-**
1. The student should be taught some of these composition in Jhaptaal.
  2. Ability to improvise in Nritta and Abhinaya.
  3. Parhant (recitation of bols) to the basic thetka of all composition learnt.
  4. Ability to play the 'theka' of teentala and jhaptala on the table.

### One Theory Paper

**3 Hours**

1. A brief history and acquaintance with other classical styles or folk-form prevalent in the region, other than the one offered for study.
2. Acquaintance with life history of the chief exponents past and present of the Dance form.
3. Acquaintance with the contents of the Abhinaya Darpana.
4. Knowledge of teh following terms :-
  - (i) Nritta, Nritya, Natya, Tandava, Lasya.
  - (ii) Anga, Upanga, Pratyanga.
  - (iii) Sthana, Chari, Gati, Mandala, Karna, Bhramari, Utplavana.
  - (iv) Abhinaya, (Angika, Vachika, Satvika, Acharya) with special reference to Hasta-Abhinaya, Mukhaja abhinaya and Netra abhinaya.
  - (v) Sangeet, Tala, Laya
  - (vi) Rasa, Sthayibhava, Sacharibhava.



5. Knowledge of the Technical Terminology of the particular Dance form (Any one to be studied in accordance with the Dance style offered).
  - (a) Definitions of the following :  
Adavu, Korvai, Jati, Teermarnam Sollukattu, Aridi, Usi, Tattukkarhi, Nattuvangam, Attami, Arainadi, Arangetram.
  - (b) Ability to write Adavu syllable.
6. Acquaintance with traditional costumes, make up of the Dance type offered.

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### One Practical Paper

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1. Revision of all the adavus in class XI
2. Jatiswaram
3. Sabdam
4. Padam or Kitanam
5. Tillana
6. Tala, Triputa tala and ability to repeat the adavu syllables in rupak a and Triputa talas and of the korvais of the Jatiswaram and Tillana in their respective talas. Knowledge of the Sapta tale with claping.
7. Hastas-Viniyogas of 10 Asamyata and 5 Samuta Hastas, Deva Hastas (all abhinaya darpanam).
8. Knowledge of the Pada bhedas, mandalams bhramaris and Utplavanas occurring in the items learnt (abhinaza darpanam).
9. Basic knowledge in music-Preferably Karnataka Music.
10. One folk Dance of the Region.
11. Ability to improvise korvais on Adi tala and Abhinaya on simple songs.

**Note :-** *Students will be examined in all the technique and compositions, he has learnt in class XI.*

### Books Recommended :

*Any book confirming to the Syllabus.*

# Fine Arts

## Examination Specifications

### English Communicative

#### Code No. 310

**One Paper**

**Unitwise Allocation**

Unit	Areas of	3 Hours	100 Marks						
	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="width: 50%;">Part</th> <th style="width: 50%;">Marks</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Theory</td> <td style="text-align: center;">70</td> </tr> <tr> <td style="text-align: center;">Practical</td> <td style="text-align: center;">30</td> </tr> </tbody> </table>	Part	Marks	Theory	70	Practical	30		
Part	Marks								
Theory	70								
Practical	30								

**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, hard board.
4. Media of Composition : Collage, Mosaic, Painting mural, fresco, Batik tie & dye
5. Sculpture : Relief and round sculpture, modelling 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.

## A. PAINTING

### 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 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 of 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 exercise : In painting is to help and enable the students :

- To develop skill of using drawing and painting material (surface, tools and equipments etc.) effectively.
- To sharpen their observation skills through study of common objects and various geometrical and non-geometrical forms found in life and nature.
- To develop their skills to draw and paint these observations :
- 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 the nature in lines, forms and colours.

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## Theory

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**Unitwise Weightage :****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
3. The Begal School of Painting and the Modern Trends in Indian Art

**Unti 1 :** The Rajasthani and Pahari Schools of Miniature Painting (16th Century A.D. To 19th Centure A.D) **24 Periods**

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

**(A) The Rajasthan ; 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
Maru-Ragini	Sahibdin	Mewar
Raja Aniruddha Singh Heera	Utkal Ram	Bundi
Chaugan Players	Dana	Jodhpur
Krishna on swing	Nuruddin	Bikaner
Radha (Bani-Thani)	Nihal Chand	Kishangarh
Bharat meets Rama at Chitrakut	Guman	Jaipur

**(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	Painter	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.)

**(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	Goverdhan	Miskin Akbar
Babur crossing the river sone	Jaganath	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 (Oudh)

**(B) The Daccan 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 (Chaugan)	Gol Konda	

**Unit 3 :** The Bengal School and the Modern trends in Indian Art

**24 Periods**

- (A)** (1) New Era in Indian art-an introduction  
 (2) Study of the following painting.  
 (i) Rama Vanquishin the pride of the ocean-Raja Ravi Verma  
 (ii) Evolution of the Indian National Flag (First - 1906, Middle-1921 and Final 1947 Stages) : Study of the form and the choler scheme.
- (B)** (1) Introduction to the Bengal School of painting  
 (2) Contribution the Indian artists in the struggle for National Freedom Movement.  
 (3) Study of the following paintings of the Bengal School :  
 (i) Journey's End-Rabindranath Togore  
 (ii) Parthasarthi-Nandlala Bose  
 (iii) Radhika - M.A.R. Chughtai
- (C)** The Modern Trends in Indian Art

### **Introduction**

**(1) Study of the following Paintings :**

- (i) Mugician-Gaganendranath Tagore
- (ii) Mother and child-Jamini Roy
- (iii) Woman Face-Rabindranath Tagore
- (iv) Three Girls-Amrita Sher Gill

**(2) Study of the following pieces of Sculpture**

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

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

#### **Paintings**

- (i) Mother Teresa-MF. Hussain
- (ii) Birth of Poetry-K.K. Bebbbar
- (iii) Gossip-N.S. Bendre
- (iv) Untitled-G.R. Santosh
- (v) Diagonal-Tyeb Mehta

**(4) 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. Laxman Gound

**(5) Sculptures**

- (i) Standing Woman-Dhanraj Bhagat
- (ii) Cries Un-heard-Amar Nath Sehgal
- (iii) Ganesha-P.V. Jankiram
- (iv) Figures-Sankho Chaudhuri
- (v) Chatturmukhi Aekka 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.

**One Paper****PAINTING PRACTICAL****UNITWISE WEIGHTAGE**

1. Natures, and Object study
2. Painting Composition
3. Sessional work

**Unit 1: Nature and Object study****60 Periods**

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 Periods**

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

**Unit 3 : Sessional Work****48 Periods**

- (a) Five selected Nature and object Study exercise in any media done during the session, including minimum of two still life exercises.
- (b) Two selected works of painting done by the candidate during the year

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**

### **Marking Scheme :**

#### **Part -1 Nature and Object Study**

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

#### **Part-II : Painting (Composition)**

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

#### **Part-III : Sessional work**

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

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

### **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 (give to you), on a drawing paper of half imperial size in pencil/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 :**

Make a painting-composition on anyone 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. Weight age will be given to a well composed drawing, effective sue 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.

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

1. The examiners, are to select/decide two or these, suitable objects in such a way so that Natural and Geometrical forms may be covered in the group of objects :
  - (i) Natural-formas-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 or lager (suitable) size.
3. An object relation 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 purchase/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 colour and tones of teh objects selected.

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

1. The examiners, are to select/decide five subjects suitable for painting-Compositon.
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 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 friends and daily life.
- (iii) Games and sports activities.
- (iv) Nature
- (v) Fantasy
- (vi) National, religious, cultural, historical and social events and celebrations.

**(C) 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 is 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 Referecen Books Suggested For Teachers :**

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. "Collage" by Dixi Hall (Walter T. Foster Publication).
4. "On Techniques" By Leacon 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. Wilweding (Water T. Foster Publication.)
7. "How to Draw and Pain Animal Expressions" by Walter J. Wilweding (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 Beitler (John Wilary & Sons Ltd., New Delhi).
10. "Complete Books of Artist's Techniques by Dr. Kurt Herbers, (Thomas and Hudson, London).

## GRAPHICS

**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 an 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 to 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 exercise to inculcate respect for the tools and apparatus - used in the various processes including their maintenance and proper handling.

**THEORY****One Theory Paper**

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**Unitwise Weightage****(History of Indian Art)**

1. The Rajasthan, Pahari School of Miniatures 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.

**PRACTICAL**

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**One Paper**

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**Unitwise Weightage**

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

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

**(a) Serigraphy**

1. The history of stencils and silk screen.
2. Methods and materials.
3. The use 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. Mounting and finishing the print.

OR

**(b) Lithography****120 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 the print.

OR

**(c) Etching and Engraving (Intaglio Process)****120 Periods**

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 various acids.
6. Finishing and mounting the prints.

**Unit 2 : Sessional Work****48 Periods**

Three selected prints prepared during the course by the candidate and certified by the school authorities as work 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)**

- (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-Compositon 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 30 cm x 20 cm

**3. Instructions to Decide the subjects for Graphic composition (Print-making) :**

1. The external and internal examiners, only are to select/decide five subjects suitable for Graphic-Compositon (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.
- (ii) Affairs of Professionals.
- (iii) 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 deigned by the external and internal examiners.

#### **Some Reference books suggested for Teachers**

1. "The Techniques of Graphic Art", by H. Van Kruithingen.
2. "Printing Making, Harvey Daniels (Hamlym).
3. "Art is Manual for Silk Screen Print Making", by Heavy Shockler
4. "Printing Making today", by Jules Helles.
5. "Silk Screen Techniques", J. I. Biege Leison, Dover Publication, New Yourk.
6. "Introducing Screen Printing", Anthony Kinsey Walson Guplill, New Youk.
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 Studion Vista, London.
13. "Relief Printing", Michael Rothenstein Studion Vista London.
14. "Etchin, Engraving and Intaglio Printing". Anthony Grossl Oxford University Press.
15. "The Art of Etching", E.S. Sumaden Gouslable, London.

## Sculpture

### Introduction

The Course in Sculpture at Senior Secondary stage as an elective subject is aimed at developing aesthetic sense of the students through the understanding of various important, well known aspects and modes of Visual Art expression in India's rich cultural heritage from the period of Indus valley to the present time. It encompasses also a wide range to 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) Practicals

The aim is to introduce the student to the fundamental of making sculptures. All assignment 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

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#### One theory Paper

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#### Unitwise Weight age

#### History of Indian Art

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

## Practical

### One Paper

#### Unitwise Weight age

1. Modeling in Relief (Clay and Plaster of Paris)
2. Modeling in Round (Clay and Plaster of Paris)
3. Sessional Work

<b>Unit 1 : Modeling in Relief*</b>	<b>60 Periods</b>
<b>Unit 2 : Modeling in Round*</b>	<b>60 Periods</b>
<b>Unit 3: Sessional work</b>	<b>48 Periods</b>

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 the examiners for assessment.

Use of clay Composition in hollow for baking.

\* Modeling 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 : Modeling in Relief**

- (i) Composition including emphasis on the subject
- (ii) Handling of media
- (iii) Creative approach & overall impression

##### **Part II : Modeling in Round**

- (i) Composition including emphasis on the subject
- (ii) Handling of media
- (iii) Creative approach & overall impression



**Part III : Sessional 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 : Sessional work will also be evaluated on the same pattern.**

**2. Format of the questions :****Part I : Modeling in Relief :**

Make a Sculpture in Relief (low/high) on anyone 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 "Modeling 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 : Modeling in Round :**

Prepare a Sculpture in round, in clay medium, on anyone of the following five subjects. The height should be within 25 to 30 cm. horizontally or vertically.

**Note :** Any five suitable subjects for "Modeling 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 modeling in Relief and Round :**

- (1) The examines are to select/decide five subjects suitable for Modeling in Relief and five subjects for "Modeling in Round" are to be conveyed to the candidates strictly just before the start of the examination for Part II.
- (2) Each subject be so designed that the candidate may get a clear-cut idea of teh 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 fo class XII and environment of the school/candidates. Some identified areas of the subjects for modeling in Relief are given below on 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 Part 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 Chintaman Kar.
2. "Exploring Sculpture:", by Jan Amdell Mills & Boon, London.
3. "The Technique of Sculpture", Jhon W. Mills, P.T. Patsford Ltd., London.
4. "A History Sculpture fo the world", Sgelden Cneey, Thame and Hudson, London.
5. "From and Space", Edward Their, Thomes and Hudson; London.
6. "Sculpture and Ideas", Jean Selz, Heinemann, London.
7. "Modern Sculpture", Jean Selz, Heinemann, London.
8. "Creative Carving", (Material techniques appreciation), Dons Z. Meilach, Pritam Publishing.

## Applied Art-Commercial Arts

### 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 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 resent time. It encompasses also a wide range of practical exercises in Commercial Art 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 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 able and the students to develop professional competence in making Model Drawing Lettering, layout Preparation and poster so that they can link their lives with productivity.

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**Theory**


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**One Theory Paper****Unitwise Weightage****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

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

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**Practical**


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**One Paper****Unitwise Weightage**

1. Illustration
2. Poster
3. Sessional Work

**Unit 1 : Illustration****60 Periods**

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

**Unit 2 : Poster****60 Periods**

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

**Unit 3 : Sessional Work****48 Periods****Submission of portfolio consisting of :**

- (i) Five selected drawings in any media done during the year including minium 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 : Sessional Work

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

**Note :** Sessional 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 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 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.

**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. Rege, Bombay.
2. Kalatmak Lykhai, 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.



