

CLASS XII
PAINING (154)
SYLLABUS (2026-27)

Theory Paper
Unit wise Weightage

Maximum Marks:30
Time: 2 Hours

Unit	Content	Marks
1	<ul style="list-style-type: none"> • The Rajasthani School of Miniature Painting • Pahari School of Miniature Painting • The Mughal School of Miniature Painting • Deccan Schools of Miniature Painting 	15
2	<ul style="list-style-type: none"> • Indian National Flag • The Bengal School of Painting • The Modern Trends in Indian Art Paintings, Graphic Prints, Sculptures 	15
		30

Unit 1	<p>Miniature Paintings (16th Century A.D. to 19th Century A.D.) A brief introduction to Indian Miniature Schools: Western- Indian, Pala, Rajasthani and Pahari, Mughal and Deccan, Central India. Appreciation of art works from your syllabus from the following schools</p> <ol style="list-style-type: none"> a. The Rajasthani School b. The Pahari School c. The Mughal School d. The Deccan School <p>based on their:</p> <ol style="list-style-type: none"> 1. Origin and Development 2. Sub-Schools 3. Main features 4. Characteristics 5. Aesthetic parameters 6. Competency based identification of style & technique 7. Understanding of emotions and moral values 8. Respect for life.
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The Rajasthani School:

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

The Pahari School:

Title	Painter	Sub-School
Krishna with Gopis	Manku	Basohli
Nand, Yashoda and Krishna with Kinsmen Going to Vrindavana	Nainsukh	Kangra

The Mughal School:

Title	Painter
Krishna Lifting Mount Govardhan	Miskin
Falcon on a Bird-Rest	Ustad Mansoor
Kabir and Raidas	Ustad Faquirullah Khan
Marriage Procession of Dara Shukoh	Haji Madni

The Deccan School:

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

Unit 2:	<p>The Bengal School of Painting and the Modern trends in Indian Art (About the beginning to mid of the 20th Century), contribution of Indian artists towards freedom movement, Revival of Indian Art, Indian National Flag</p> <p>Appreciation of art works from your syllabus based on their:</p> <ol style="list-style-type: none"> 1. Origin and Development 2. Main features 3. Characteristics 4. Aesthetic parameters 5. Symbolic representation in artworks. 6. Competency based identification of style & technique 7. Understanding of emotions and moral values 8. Respect for life.
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A National Flag of India: The Symbolic significance of its forms and the colours. Contribution of Indian artists in the struggle for National Freedom Movement.	
B The Bengal School of Painting	
Title	Painter
Journey's End	Abanindranath Tagore
Shiv and Sati	Nandlal Bose
Radhika	M.A.R. Chughtai
Meghdoot	Ram Gopal Vijaivargiya
C The Modern Trends in Indian Art	
Appreciation of the following contemporary (Modern) Indian Art	
i. Paintings:	
Rama Vanquishing the Pride of the Ocean	Raja Ravi Varma

Mother and child	Jamini Roy
Haldi Grinders	Amrita Sher Gill
Mother Teresa	M.F. Hussain
ii. Graphic - prints:	
Children	Somnath Hore
Devi	Jyoti Bhatt
Of Walls	Anupam Sud
Man, Woman and Tree	K. Laxma Goud
iii. Sculptures:	
Triumph of Labour	Triumph of Labour
Santhal Family	Santhal Family
Cries Un - heard	Cries Un - heard
Ganesha	Ganesha

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

CLASS XII
PAINING PRACTICAL (154)
SYLLABUS (2026-27)

Practical Paper
Time allotted: 6 hours (3+3)
Unit wise Weightage

Maximum Marks:70

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

Unit 1	Nature and Object study Studies on the basis of exercises done in class XI with two or three objects and two draperies (in different colours) for background and foreground. Exercises in pencil with light and shade and in full colour from a fixed point of view.	25 marks
Unit 2:	Painting Composition Imaginative painting based on subjects from Life and Nature in water and poster colours with colour values.	25 marks
Unit 3:	Portfolio Assessment	20 marks
a)	At least 6 best paintings of two years from sketch to finished product.	6 marks
b)	6 selected nature and object study exercises in any media done during the sessions	6 marks
c)	2 selected works of painting- composition done by the candidate during the year	4 marks
d)	1 selected work based on any Indian Folk Art 1 individual work of student's own style.	4 marks
e)	6+6+2+1+1=16 art works	20 marks

These selected works, prepared by the candidate during the course and certified by the school authorities as the work done in the school, will be presented to the examiners for assessment.

Note:

1. The candidates should be given one hour-break after first three hours.
2. The timetable should be framed in such a way that it allows students to work continuously for a minimum of two periods in a row.

Guidelines for Evaluation of Practical

1. Marking Scheme:

Part I: Still –Life (Nature and Object Study)	25 marks
(i) Drawing (composition)	10
(ii) Treatment of media/colours	05
(iii) Overall impression	10
Part II: Painting Composition	25 marks
(i) Compositional arrangement including emphasis on the subject	10
(ii) Treatment of media (colour) and appropriate colour scheme	05
(iii) Originality, creativity and overall impression	10
Part III Portfolio Assessment	20 marks
(i) Record of the entire year's performance from sketch to finished product.	06
(ii) Six selected nature and object study exercises in any media	06
(iii) Two selected painting compositions prepared by the candidate	04
(iv) One selected work based on any Indian Folk Art	02
(v) One selected original artwork of the student in OWN style	02

2. Format of the Questions:

Part I: Nature and Object Study

- Draw and paint the still-life of a group of three objects
- Choose three different objects of three different materials. (eg. glass, book, terracotta)
- Arrange them on a surface before you
- Add two draperies with different colours to enhance the objects
- Sit on a place allotted and view from a fixed point of view
- Use a half imperial size drawing paper
- Colour with any medium or mix media.
- Your drawing should be proportionate to the size of the paper.
- The objects should be painted in realistic manner with proper light, shade, shadow, proportion, perspective, etc.
- In this study the base should not be included.

Note: A group of objects to be decided by the external and internal examiners jointly as per instructions and arranged before the candidates.

Part II: Painting Composition:

- Make a painting - composition on any ONE of the following five subjects.
- At least four to five full size human figures in action should be made.
- The figures should be large and big enough covering at least half the space.
- A choice from any of the following medium can be made (water/pastel, tempera, acrylic)
- Use a half imperial size drawing-paper of either horizontally or vertically.
- The composition should be original and effective.
- Weightage will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full space.

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

(A) Instructions for the selection of the objects for Object Study:

The examiners (Internal and External) are to select/decide three suitable objects in such a way so that natural and geometrical forms may be covered in the group of objects:

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

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

- The examiners (Internal and External) are to select/decide five subjects suitable for painting – composition
- These should be according to the standard of Class XII and environment of the school/candidates.
- 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.
- 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 activities and emotions.
 - (ii) Affairs related to human professionals
 - (iii) Games and sports activities.
 - (iv) Nature
 - (v) Fantasy
 - (vi) National, religious, cultural, historical and social events and celebrations.

3. General Instructions to the examiners:

- Candidates should be given one-hour break after first three hours.
- Work of the candidates, for Part I (Still- Life), Part II (Painting Composition) Part III (Portfolio Assessment) are to be evaluated **on the spot jointly by the external and internal examiners.**
- 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.