

Secondary Curriculum 2077

Painting Class 11-12

Subject code of Grade 11: Pai111

Credit hour: 5

Grade 12: Pai112

Working hour 160 (40T+120P)

1. Introduction

Every civilization has created arts to reflect their times and glory which are revealed through their art and artifacts. It continues to serve as a personal, collective and national identity. It reflects cultural and national heritage in every part of the world. In the learning process, art is a basic instrument and central to individual development. It helps to awaken all senses and influences personal growth by encouraging discipline and motivation. Learning art helps to create a mood, stir emotions, and helps to express one's feelings. Painting is the expression of ideas and emotions, with the creation of certain aesthetic qualities, in a two-dimensional visual language. The elements of this language are shapes, lines, colours, tones, and textures which are used in various ways to produce sensations of volume, space, movement, and light on a flat surface. National Curriculum Framework, 2076 has highlighted the development, conservation and promotion of Nepali arts, painting and cultural heritages.

The main purpose of developing the painting curriculum is to provide a robust course for the students who wish to commence or continue painting as one of their major courses. This curriculum will also play an instrumental role lay foundation by developing knowledge and skills in painting and help them to continue the Fine Arts for their further studies. The focus part of this curriculum is to learn the fundamental tools and techniques of painting. Responding to art practice through visual relationships is very important. Understanding and developing the art elements and the structure of the design helps a learner to develop the required standard by which one can judge and appreciate the arts. The major contents of the curriculum are materials required for painting, drawing mediums and methods, painting mediums, tools and methods, compositional rules, observation, still life, human figure, landscape, water color monochromatic and chromatic, quick sketching, colour theory, the studio, subjects and themes, portfolio and presentation, learning from master, thematic drawing and painting.

This curriculum helps students to revitalize their non-linguistic expressions and complement their learning in other courses. The curriculum also focuses various art-related skills that could lead to choose as a professional career and also help to foster a problem-solving attitude. For achieving the competences and learning outcomes; experimental and project-based methods are highly emphasized. The curriculum focuses the hands-on experiences and practical activities. So, the curriculum has included less theoretical and more practical activities. The weightages of contents are of two parts. Theoretical contents are covered by 25 percentage and practical portion covered by 75 percentages.

2. Level wise competencies

With the completion of this curriculum, grade 11-12 students will be able to:

1. demonstrate the understanding of the basic skills of drawing and painting;
2. use prescribed materials, tools and techniques to create drawing and painting;
3. create basic still-life studies, portraits, landscapes and replicate others' works;
4. creatively express the feelings and emotions through their works;
5. create drawings and paintings for recreational, vocational, or professional purposes;
6. acquaint with basic knowledge of the visual composition through the application of elements and principles of arts;
7. apply them in expression, and search ideas from nature, environment, historic sites, museums, and exhibitions as well as professionals in the field of arts;
8. develop required skills and knowledge in drawing and painting for further vocational, poly-technic, and higher education as their future career.

3. Grade wise learning outcomes

Theoretical

Grade11			Grade 12	
S.N.	Unit/Area	Learning Outcomes	Unit/Area	Learning Outcomes
1	Materials required for painting (Pigments, binders, solvents, supports, grounds, canvas)	1.1 Identify manufacturing processes of drawing and painting materials 1.2 Describe importance of pigments, binders and solvents 1.3 identify various types supports for drawing and painting 1.4 Identify the types of canvases and explain the preparation process of canvas	Colour Theory	1.1 Define the colour theory with reference to primary, secondary, and tertiary colors 1.2 Compare and choose colour compositions by looking at complementing colours in a colour wheel 1.3 Identify and apply cool and warm colour temperature as required 1.4 Apply various terminologies related to colour such as hue, saturation, contrast, intensity, tint, shade, value etc. 1.5 Apply the colour theory while producing artworks
2	Drawing Mediums and Methods (Pencil, charcoal, pastels, pen and ink other accessories)	2.1 Introduce various drawing mediums, characteristics, and application techniques 2.2 Recognize various kinds of drawing mediums, their uses and select proper materials for desired outcomes 2.3 Introduce and explain the types and uses pencil, charcoal, pastels, pen and ink 2.4 Explain various drawing techniques 2.5 Categorize various drawing mediums 2.6 Demonstrate the ability to choose, compare, deter-	The Studio	2.1 Describe the importance of Artist's studio and its organization 2.2 Explain various aspects of an organized studio space in regards to proper management 2.3 Identify and use of studio furniture 2.4 Demonstrate proper understanding of protecting and preserving artworks 2.5 Demonstrate the ability to choose appropriate mounting and frames for an artwork 2.6 Create, evaluate, integrate and arrange personal artworks to

		mine the usages and applications of different drawing mediums and accessories independently in and outside the classroom		showcase in a digital and a physical portfolio and demonstrate the confidence in presenting one's works
3	Painting Mediums, Tools and Methods (Oil, water colour, Gouache, acrylics)	<p>3.1 Introduce various painting mediums, their characteristics, and application techniques</p> <p>3.2 Identify various kinds of brushes, their usages and select proper brushes for desired outcomes</p> <p>3.3 Understand the desired painting mediums and methods and be able to use in practical classes if required</p> <p>3.4 Distinguish medium of artworks by identifying the characteristics of materials used</p>	Subjects and Themes (Objects, people, places and spaces, events, issues and theories)	<p>3.1 Identify various subjects and themes used in artworks throughout the history of world art</p> <p>3.2 Apply and produce artworks based on various subjects and themes in practical classes</p> <p>3.3 Present about artwork with context of subjects and themes</p> <p>3.4 Identify and explain the issues and theories (political, social, religious) of arts.</p>
4	Compositional Rules	<p>4.1 Introduce the importance of composition in art</p> <p>4.2 Discuss an application of elements and principles of art in various composition</p> <p>4.3 Identify various elements in any artworks</p> <p>4.4 Demonstrate ability to recognize various principles of art/design by viewing works and identify various compositional parameters</p> <p>4.5 Define, interpret and apply compositional rules while analyzing artworks</p> <p>4.6 Organize, design, create, and prioritize the compositional rules such as Rule of Third, Golden Ratio, while executing one's artwork in and outside classroom</p>	Portfolio and Presentation	<p>4.1 Conceptualize the basic photography to record artwork</p> <p>4.2 Demonstrate capability of organize artworks with reference to their mediums, sizes, dates and places of creation</p> <p>4.3 Exhibit competence in providing suitable titles for artworks</p> <p>4.4 Write proper captions to illustrate artworks</p> <p>4.5 Organize and manage digital and physical portfolio for future reference</p> <p>4.6 Demonstrate the ability to write appropriate artist statement</p> <p>4.7 Exhibit competence in describing and presenting one's works with reference to various topics taught during theory and practical sessions</p>

Practical

Grade 11			Grade 12	
S.N	Area/Unit	Learning outcomes	Area/Unit	Learning outcomes
1	Observation/ Still Life / Drawing / Painting / medium	1.1 Draw basic objects (cuboid, cylinder sphere, cone, etc. and other simple objects) 1.2 Draw basic objects understanding its contour, shape and space 1.3 Demonstrate the capacity to visually measure and compose still life son a picture plane 1.4 Comprehend the play of light and shade and apply tonal value rendering drawing 1.5 Develop still-life drawings applying linear and aerial perspectives within the composition 1.6 Identify, use and explore various drawing techniques using mediums such as pencils, charcoal, pastels etc. 1.7 produce monochromatic water colour still life	Observation / Still Life / Water colour (Chromatic)	1.1 Use knowledge of earlier practical sessions while painting basic objects with draperies in water colour 1.2 Identify colours of the given subjects and achieve them by mixing available paints 1.3 Apply colour theory and achieve successful colour application in a watercolour still life 1.4 Choose and use proper tools and work in the available studio environment 1.5 Produce a successful painting by using proper skills and techniques 1.6 Apply the watercolour painting skills independently in and outside classroom
2	Perspective	2.1 Draw linear perspective of object using converging lines 2.2 Apply perspective using one and two vanishing points 2.3 Build competence to locate eye level, center of vision and vanishing points during creating an artwork 2.4 Draw objects on various eye levels such as above, on and below 2.5 Apply perspective and its application while producing any artwork 2.6 Choose and apply suitable tonal values and colours affected by aerial perspective	Observation / Landscape / Water colour (Chromatic)	2.1 Use watercolor in landscape painting 2.2 Identify the colours of the chosen subjects and achieve them by mixing available paints 2.3 Apply colour theory and achieve successful colour application in a watercolour landscape 2.4 Demonstrate the knowledge of linear and aerial perspectives and apply suitable colours and tonal values 2.5 Choose and use proper tools and work in an outdoor setting 2.6 Apply the watercolour painting skills independently in and outside classroom
3	Observation/ Human Figures/ Drawing Medium	3.1 Identify and draw different features of a human anatomy 3.2 Recognize and apply human proportion accurately while drawing human forms 3.3 Apply human proportion accurately while drawing human figures 3.4 Draw portraits by observing	Learning from masters	3.1 Choose and learn from the art practice from the master painters 3.2 Demonstrate the skill to replicate the drawings and paintings of the masters using grid 3.3 Replicate the artwork in drawing mediums and

		<p>models</p> <p>3.5 Apply the knowledge of human anatomy independently in and outside the classroom</p>		<p>watercolour</p> <p>3.4 Demonstrate competency in comparing styles and techniques of master painters and situate their works in art historical antecedents</p>
4	Observation/Landscape / Water Color Monochromatic	<p>4.1 Demonstrate understanding of executing monochromatic landscapes in an outdoor setting</p> <p>4.2 Apply monochromatic water colour by using proper use of brushes, paper and techniques</p> <p>4.3 Observe and draw various subjects like fields, trees, houses, sky etc.</p> <p>4.4 Exhibit competence in applying the knowledge of perspective, use of a view finder for a desired composition and apply the knowledge of elements and principles of art while developing a landscape painting</p> <p>4.5 Plan and organize outdoor studies independently</p>	Thematic Drawing / Painting	<p>4.1 Create original drawings and paintings that demonstrate proper choice of subjects and formal language and or/materials</p> <p>4.2 Practice and demonstrate use and apply the elements of art</p> <p>4.3 Use materials, tools and process from drawing and painting mediums</p> <p>4.4 Select appropriate medium relative to concepts and subject of the paintings</p> <p>4.5 Draw and paint based on observation and imagination</p>
5	Quick Sketching I	<p>5.1 Demonstrate a basic skill of quickly sketching human figures by observing people in and outside classroom</p> <p>5.2 Develop a habit of quick sketching as a regular practice to support other practical sessions</p> <p>5.3 Sketch in and outdoor setting independently</p> <p>5.4 Demonstrate basic knowledge of human anatomy taught in the practical sessions</p>	Quick Sketching II	<p>5.1 Demonstrate intermediate skills in quickly sketching human figures by observing people in and outside classroom</p> <p>5.2 Develop habit of quick sketching as a regular practice to support other practical sessions</p> <p>5.3 Develop confidence to sketch in an outdoor setting independently</p> <p>5.4 Exhibit intermediate skills in capturing people in various activities and properly record their proportions, gestures and settings</p>

4. Scope and Sequences (Contents)

4.1 Theoretical

S N	Grade 11		W H	Grade 12		W H
	Scope	Sequences		Scope	Sequences	
1	Materials of painting	1.1 Introduction of pigments, binders and solvents; and their importance 1.2 Supports for drawing and their types 1.3 Supports for painting and their types 1.4 Types of grounds for canvas 1.5 Types of canvases 1.6 Preparation of a canvas	5	Colour Theory	1.1 Definition of colour 1.2 Differences between additive and subtractive colours 1.3 Primary, secondary, and tertiary colours 1.4 Colour Wheel and Complementary Colours 1.5 Colour temperature 1.6 Hue, Saturation, Contrast, Value, Tint, Shade	5
2	Drawing Mediums and Methods	2.1 Introduction to various drawing mediums 2.2 Pencils, types and usages 2.3 Charcoal, types and usages 2.4 Pastels, types and usages 2.5 Pen and ink, types and usages 2.6 Other drawing accessories, their functions 2.7 Methods of using drawing mediums independently in and outside the classroom	5	The Studio	2.1 Artist's studio and importance of its organization 2.2 Ways of organizing and managing a studio space for personal use, proper ventilation, determining light source, arrangement and storage of materials and artworks 2.3 Studio furniture viz drawing boards, donkey, easels, side tables, drawers etc. 2.4 Protecting and preserving Artworks 2.5 Mounting and Frames 2.6 Portfolio and Presentation	5
3	Painting Mediums and Methods	3.1 Introduction to various painting mediums, their characteristics, and application techniques 3.2 Various kinds of brushes, their usages and selection of proper brushes 3.3 Introduction and technique of using Oil, Watercolor, Gouache and Acrylics	10	Subjects and Themes (Objects, people, places, events, issues and theories)	3.1 Introduction to various subjects and themes in Arts; Overview of how different subjects have been exploited by different artists in different time and period to express various intentions 3.2 Objects as a subject matter <ul style="list-style-type: none"> • Still lifes by Paul Cezanne • Sunflowers by Vincent van Gogh • Persistence of Memory by Salvador Dali • Twadewa by Tej Bahadur Chitrakar 3.3 People as a subject matter <ul style="list-style-type: none"> • The Creation of Adam by Michelangelo 	20

					<ul style="list-style-type: none"> • The Gleaners by Jean Francois Millet • The Guitarist by Pablo Picasso • Tributes to the Forefathers by Tej Bahadur Chitrakar <p>3.4 Places as a subject matter</p> <ul style="list-style-type: none"> • Impression Sunrise by Claude Monet • The Great Wave of Kanagawa by Katsushika Hokusai • The Starry Night by Vincent van Gogh • BayishDhara by Amar Chitrakar <p>3.5 Events (Cultural, Historical, Daily Lives etc.) as a subject matter</p> <ul style="list-style-type: none"> • The Last Supper by Leonardo da Vinci • The Third of May by Francisco Goya • Luncheon on the Grass by Edouard Manet • LasaKusa (Arrival of a New Bride) by Chandra Man Singh Maskey <p>3.6 Issues and Theories (Political, Social, Religious Arts) as a subject matter</p> <ul style="list-style-type: none"> • Liberty Leading the People by Eugene Delacroix • Guernica by Pablo Picasso • Two Fridas – Frida Kahlo • Green Tara – Paubha Painting by Prem Man Chitrakar • Dus Avatar by Shashi Bikram Shah • Meera – Shashi Kala Tiwari 	
4	Compositional Rules	<p>4.1 Introduction to the importance of composition in art</p> <p>4.2 Application of Elements and Principles of art in various compositions (Elements: Line, Shape, Form, Texture, Space, Pattern, Colour - Principles of Arts: Balance, Harmony, Rhythm, Emphasis, Unity, Perspective)</p> <p>4.3 Identifying various elements in an artwork</p>	20	Portfolio and Presentation	<p>4.1 Basic photography</p> <p>4.2 Keeping records of artwork, size, medium, date and place of creation</p> <p>4.3 Providing suitable titles</p> <p>4.4 Writing captions</p> <p>4.5 Portfolio as digital and physical documentations</p> <p>4.6 Use of technology as a virtual portfolio</p> <p>4.7 Artist Statement</p> <p>4.8 Describing and resenting</p>	10

		4.4 The roles of Principles of Art as the tools to organize the elements 4.5 Focal point, structure and balance 4.6 Rule of Third 4.7 Golden Ration			artworks	
			40			40

4.2 Practical (Painting)

S.N	Grade 11		WH	Grade 12		WH
	Scope	Contents		Scope	Contents	
1	Observation/ Still-Lifes/ Drawing- Painting medi- um	1.1 Drawing cones, cylinders, cubes and cuboids 1.2 Drawing fruits and simple objects with draperies as backdrop 1.3 Contour drawings 1.4 Shapes, forms, and compositing them on a picture plane 1.5 Rendering Light and Shades in pencils 1.6 Monochromatic watercolor still lifes	30	Observation / Still Life / Watercolour (Chromatic)	1.1 Still lifes in chromatic watercolour 1.2 Arrangement of simple objects with draperies to support the aesthetics of the subjects and colour composition	30
2	Perspective	2.1 Make Linear Perspective 2.1.1 One point and two points perspective 2.1.2 Vanishing point, Converging lines, eye level, picture plane and center of vision 2.1.3 Objects above, on and below the eye-level/horizon 2.2 Aerial Perspective 2.2.1 Receding hills and their changing tonal values and details	10	Observation / Landscape/ Watercolour (Chromatic)	2.1 Field Study / On the spot (Enplein air) chromatic landscape paintings 2.2 Application of linear and aerial perspective in terms of color in landscape painting 2.3 Understand and apply color of clouds, trees, fields etc. 2.4 Simple multicolor watercolour landscape 2.5 Use of view finder and composing a landscape	20
3	Observation/ Human Figures/ Drawing Medium	3.1 Drawing human anatomy 3.2 Drawing human proportion 3.3 Develop Model 3.4 Develop Portrait	30	Learning from the masters	3.1 Research on various Nepali and International artists 3.2 Copying the chosen master's artworks (drawing and painting) 3.3 Use of grid while copying master's artworks 3.4 Study of art styles, medium, techniques,	20

					hallmarks and subject matters.	
4	Observation/Landscape / Water Color Monochromatic	4.1 Application of linear and aerial perspective in landscape painting 4.2 Studies of clouds, trees, fields etc. 4.3 Simple monochromatic watercolour landscape 4.4 Use of view finder and composing a landscape	30	Thematic Drawing / Painting	4.1 Daily activities such as market place, daily chores etc. 4.2 Thematic paintings based on chosen subjects	30
5	Quick Sketch I	5.1 Quick sketching from observation using drawing mediums 5.2 Capturing people in their natural settings	20	Quick Sketch II	5.1 Quick sketching from observation 5.2 Gestural drawing using drawing mediums 5.3 Capturing people in various activities	20
Total			120			120

5. Learning facilitation methods and process

Drawing and painting skills are the fundamental to the students who wish to learn and practice art. This curriculum emphasizes more primarily on practical activities and less in theoretical lessons. The facilitators can explore various teaching techniques to achieve the learning outcomes of the curriculum however the following approaches are to be considered as vital to the learning process.

a. Theoretical approach

Practical lessons will be incomplete without the theoretical aspects of the working process. Hence various lessons to address the fundamentals, principles, techniques and applications of materials as well as their production processes will be key components for the theory class to support the art practice. This theoretical approach should be taken a supportive component which must be exercised during the theory classes as well as during the practical sessions.

b. Critical approach

This component will be decisive for personal growth and is required to be included as a part of teaching pedagogy to develop students' ability to respond critically to their own and others' works. This should be in the form of continuous practice during and inside the class interactions between the teacher and learners. This could also continue during their visits to museums and art galleries, out-of-class discussions, peer reviews, and discussions with other like-minded people. This will help students to interact regarding their work process and be responsive to feedback, be empathetic to their peers' development, and be able to provide constructive feedback. This will also allow the students to be informed individuals while appreciating the arts.

c. **Creative and Innovative Approach**

This component will be mainly addressed during practical lessons. This includes the exploration, development and expression of ideas using visual art materials, forms and styles. The students will be actively engaged in art making process as well as thinking process under the guidance of the teacher. The students will learn required skill for art making and generate ideas to develop personal expressions. Personal reflection and innovation are vital to the creative process hence allowing the students to evaluate their own growth in their practical works is important.

The above mentioned three approaches can be implemented through the following techniques and methods while facilitating the learning process of the students:

- a. Experiment
- b. Question-answer
- c. Demonstration
- d. Discussion
- e. Problem-solving
- f. Field visit
- g. Project work
- h. Discovery
- i. Think-Pair-Share
- j. Brain-storming
- k. Peer Reviews
- l. Exit slip
- m. Misconception checking
- n. Gallery walk
- o. One stay other stray
- p. KWL
- q. Hot chair
- r. Participatory and collaborative approach

Classroom Environment and Facilities

(i) **Classroom as a Creative Space**

Art is one of the subjects that will accommodate the individuality of each student. Hence the teacher's role is to become facilitator in the classroom to cultivate a creative environment that fosters diversity by encouraging individuality of the pupils. The teacher should provide a supportive environment for the students during their art-making process. Openness, acceptance, flexibility, appreciation, encouragement and constructive feedback are the keywords to self-expression. These are conducive to a creative environment that provides students with a sense of security and vital to their progress. Teacher should not expect from their students the artistic excellence of a professional artist. If any student is having a great difficulty in learning and enjoying the class yielding a very low improvement in

overall, a personal counseling is advised.

(ii) Studio Facilities

Regular classrooms may not be appropriate space to operate practical classes. School should provide a separate space as a dedicated classroom for art class. Running an art program would require variety of art materials, tools and other consumable materials. Hence a dedicated space would help teachers and students to effectively organize the classroom.

Art class should have minimum of the following furniture, equipment, materials and objects.

1. Furniture
 - a. Paper drawers to keep papers
 - b. Donkeys to sit on
 - c. Tables to work on group projects
 - d. Side tables to keep palettes, water pot, brushes etc.
 - e. Racks, Cupboards to keep other materials and objects
 - f. Easels (if possible only)
2. Equipment
 - a. Scissors
 - b. Paper cutters
 - c. Drawing boards
 - d. Clips
3. Materials and objects
 - a. Drawing Materials for e.g. Pencils, Erasures, Pastels, Color Pencils
 - b. Papers
 - c. Basic Objects for still life
 - d. Other objects such as pots, fruits, draperies etc.
 - e. Glue
 - f. Scissors
 - g. Rulers

(iii) Display area and storage

Teacher must organize display areas where students can showcase their works. These could be in corridors, classroom, library or other space which provide many opportunities of peer response. Regularly changing art displays would refresh the school space. Also providing a viewer's book could be helpful where other students and teachers could write positive and constructive comments about the works. Art classes will require dedicated materials, tools and consumable goods, hence proper storage is vital. A dedicated space to store art materials and other teaching materials will help organize the art classes to run smoothly.

6. Evaluation

Evaluation is an integral part of learning process. Both formative (internal) and summative modes of evaluation are emphasized. Internal evaluation will be conducted so as to provide regular feedback for students, teachers and parents/guardians about how student learning is. Practical work activities, classwork assignments, oral question-answer, etc., are some ways of internal evaluation. There will be separate evaluation of theoretical and practical learning. Summative evaluation embraces theoretical examination, practical examination and evaluation of practical work or innovative work.

(a) Internal Evaluation

Out of 100 full marks, internal evaluation covers 75 marks. Internal evaluation consists of attendance, class participation, continuous in-classroom performance, portfolio and unit and terminal examinations. Practical work should be based on list of activities mentioned in this curriculum. Mark distribution for internal evaluation will be as follows:

S. N.	Criteria	Elaboration Criteria	Marks
1	Attendance and Class participation	Regularity, participation in the practical activities	5
2	Continuous in-classroom performance (understanding and demonstration of objectives of the practical activities)	Still life (Pencil/Watercolor)	10
		Perspective / Landscape (Color)	10
		Observation Human Figure / Learning from the masters	10
		Landscape (Mono) / Thematic	10
		Quick Sketch	10
	Portfolio	Documentation and Presentation of works	10
3	Trimester exam	Trimester exam should be based on grid	10
Total			75

Note:

- (i) Practical examinations must be conducted in the presence of internal and external supervisors. Evaluation of practical activities will focus both the product of work and skills competencies of student in using materials.

(b) External Evaluation

Out of 100 marks theoretical evaluation covers 25 marks. The tool for external evaluation of theoretical learning will be a written examination. Questions for the external examination will be based on the specification grid developed by Curriculum Development Centre. Examination question paper will be developed using various levels of revised Bloom's taxonomy including remembering level, understanding level, application level and higher ability (analyzing, evaluating, creating).

External Evaluation
Specification Chart/Grid, 2077
Subject: Painting **Grade 11**

Full Marks: 25

Time: 1 hour

Question Plan and Mark distribution																					
S.N.	Area/Unit	WH	Marks	Remember- ing/knowledge			Understanding			Application			Higher abilities			Number of questions			Total marks		
				VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ
1	Materials	5	3	4	-	-	2	1	-	1	1	-	-	-	1	7	2	1	7	10	8
2	Drawing mediums and meth- ods	5	3																		
3	Painting mediums and meth- ods	10	6																		
4	Compositional Rules	20	13																		
Total		40	25	4	-	-	2	1	-	1	1	-	-	-	1	7	2	1	7	10	8

SN	Types of questions	Number of questions	Marks per question	Full Marks	Time
1	Very Short Questions (VSQ)	7	1	7	1 Hour
2	Short Questions (SQ)	2	5	10	
3	Long Questions (LQ)	1	8	8	
Total		10		25	

Remarks:

- Item format in composite should be met as per the specification grid.
- Weight age in the combined cell should be met, but ± 2 marks variation will be allowed within the combined cells. But cannot be nil.
- In total cognitive distribution should met. ± 2 marks variation will be allowed within the cognitive levels.
- SQ and LQ can be structured (have two or more sub-items). SQ and LQ can be distributed to two or more cognitive behaviours.
- The distribution of questions based on cognitive domain will be nearly 15% knowledge/remembering, 30% understanding, 25% applying and 30% higher ability level. Higher ability covers analyzing, evaluating and creating levels.
- In the case of short question there will be 1 "OR" questions and in the case of long question there will be 1 "OR" question

Grade 12

Question Plan and Mark distribution																					
S.N.	Area/Unit	WH	Marks	Remembering/knowledge			Understanding			Application			Higher abilities			Number of ques-tions			Total marks		
				VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ	VSQ	SQ	LQ
1	Colour Theory	5	3	4	-	-	2	1	-	1	1	-	-	-	1	7	2	1	7	10	8
2	The Studio	5	3																		
3	Subjects and Themes	20	13																		
4	Portfolio and Presentation	10	6																		
Total		80	25	4	-	-	2	1	-	1	1	-	-	-	1	7	2	1	7	10	8

Question and Mark Distribution

SN	Types of questions	Number of questions	Marks per question	Full Marks	Time in minutes
1	Very Short Questions (VSQ)	7	1	7	1 Hour
2	Short Questions (SQ)	2	5	10	
3	Long Questions (LQ)	1	8	8	
Total		10		25	

Remarks:

- Item format in composite should be met as per the specification grid.
- Weightage in the combined cell should be met, but ± 2 marks variation will be allowed within the combined cells. But cannot be nil.
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- The distribution of questions based on cognitive domain will be nearly 15% knowledge/remembering, 30% understanding, 25% applying and 30% higher ability level. Higher ability covers analyzing, evaluating and creating levels.
- In the case of short question there will be 1 "OR" questions and in the case of long question there will be 1 "OR" question