

INDIAN SCHOOL MUSCAT
FINAL EXAMINATION

SET A

SCULPTURE
Sub. Code: 051

CLASS: XII

Time Allotted: 2 Hrs.

21.01.2021

Max.Marks: 30

Marking Scheme

| Q.NO | General Instructions: | Expected answers/value-points and distribution of marks. All the instruction mentioned in the question paper must be adhered by all the candidates. All the five sections must be answered. | Marks (with split up) |
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| | Section: A | | 1x6 |
| 1. | a)(i) Ganesha b)(iv) Nandalal Bose c)(ii) Rama Vanquishing the Pride of the Ocean d)(i) Bronze e)(iii) Basohli f)(iii) Water Colours (One mark to each correct answer) | | |
| | Section: B | | 2x3 |
| 2. | A candidate is expected to write his/her answer in about 30 words each. This is the subject matter based and short answer type question. A candidate is expected to write the subject matter of any three out of the following five miniature paintings. (i) Maru Ragini (ii) Chaugan Players (iii) Radha (Bani-Thani) (iv) Bharat Meets Rama at Chitrakuta (v) Krishna on Swing (i) Maru Ragini: The Rajasthani painting 'Maru Ragini' from the Ragamala series painted by Sahibdin of a Mewar sub school is a love story of Dhola – Maru and it is very popular in Rajasthan. The subject matter of this painting is about the king and queen who are riding on a camel with their escorts against a desert background. Dhola is dressed in typical aristocratic attire complete with weapons like sword and shield, facing his lover Maru in Rajasthani costume. | | |

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| | <p>(ii) Radha (Bani-Thani): The Rajasthani painting titled ‘Radha (Bani-Thani)’ was painted by Nihal Chand of Kishangarh sub-school. In this painting, the artist has portrayed a beautiful Rajasthani girl Radha, adorned in beautiful jewel necklaces and ornaments studded with gold and precious gems, visible through the beautiful transparent Chunari. The sharp features of Radha depicted through profile images, having a pointed long nose, and deer eyes, with arched eyebrows and graceful lips, have been shown in thin and red colour. Her jewels are painted in the typical Rajasthani tradition.</p> <p>(iii) Bharat Meets Rama at Chitrakuta: The Rajasthani painting titled ‘Bharat Meets Rama at Chitrakuta’ was painted by Guman of the Jaipur sub-school. The theme of this painting has been taken from Ramayana; here Ram’s brother Bharat has come to meet Rama along with his three mothers and guru Vishwamitra. The painting depicts the emotional moment when Bharat, the whole incident is taking place at the jungle of Chitrakuta where Rama stayed for few days. Painter Guman has done wonderful presentation of forty nine figures on a small canvas relating an entire story in episodic form bringing the same figures in groups for Rama to express his desire of carrying out his father’s wishes.</p> <p>(iv) Krishna on Swing: The Rajasthani painting titled ‘Krishna on Swing’ was painted by Nuruddin of the Bikaner sub-school. The painting has two panels depicting two different part of the scene. On the first part of the panel, Krishna is shown sitting on a swing on the left side of the panel and Radha sitting in front of him in the balcony is wearing traditional but decorated Ghagra and choli. In the lower panel, both Radha and Krishna are sitting at different places under a tree in the foreground. An attendant of Radha is also shown in the painting. She has perhaps brought a message for Krishna.</p> | |
| | Section: C | 3x2 |
| 3. | <p>a) This is question of ‘Application Skill’ and long answer type. A candidate is expected to choose any of the following topics and write all its aspects.</p> <p>(i) Contribution of Bengal school in promoting nationalism</p> <ul style="list-style-type: none"> ○ Why Bengal school was established ○ Who were the pioneering artists of Bengal school including ○ Abanindranath Tagore, Raja Ravi Varma (Who was not from Bengal school) etc. in revival of nationalism in India. <p style="text-align: center;">OR</p> <p>(ii) The features of Pahari School of Miniature Paintings.</p> <p>Ans:</p> <p>Depiction of Women: Faces of women are in profile and are round in shape. Their nose is almost in line with forehead, eyes are long, narrow and expressive like bows and the chin is sharp.</p> <p>Depiction of line: Rhythmic lines have been depicted which are smooth in nature and</p> | |

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| | <p>are very fine. The drawings of eyes are very fine and worth praising.</p> <p>Colour Scheme: Mostly Primary colours have been used. Some colours like pink, mauve, grey and green have also been used. Golden colour is used in large scale. There coloured borders have been used having an influence of Mughal Style. The colours are strong and contrasting. In the garments and ornaments, golden and silver colours have been used. The lightning has been shown through silver colour.</p> <p>Garments: Choli, Lehanga and Transparent Odhanis have been worn by women. Male have been shown in Pyjamas, Turban and Angrakhas.</p> <p>Depiction of Nature: Trees, clouds, jungles, mountains, foliage, rivers, aquatic birds etc. have been depicted beautifully. The rainy season and lightening effects have been nicely painted.</p> <p>Perspective: In spite of having no proper perspective, the Pahari paintings appeal to us.</p> <p>Romantic Scenes: Many romantic scenes have been found in Pahari style. Krishna symbolizes ‘God’ (Hero) and Radha symbolizes ‘Soul’ (Heroine) in many of these painting. The Pahari painting.</p> <p>b) This is a ‘Higher Order thinking skills based’ question. A candidate is expected to identify a relevant contemporary (modern) Indian painter included in the course of study, while mentioning the style of his/her work, characteristics, materials etc. The painter can be any one from the contemporary period whose works the candidate appreciates, giving the reason why he/she appreciates the artist.</p> | |
| | Section: D | 3x2 |
| 4. | <p>This is a question of understanding based and long answer type. A candidate is expected to write short note any two of the following;</p> <p>(i) Journey’s End (ii) Radhika (iii) Santal Family (iv) Evolution of Indian National Flag</p> <p>Division of marks a) Introduction of the topic..... (1 mark) b) Name of the painter/s (1 mark) c) Medium & technique (2 mark) d) Subject matter/texts..... (2 marks)</p> | |
| 5. | Section: E | 6x1 |
| | <p>This is question of ‘Application Skill’ and long answer type. A candidate is expected to choose any of the following topics and write all its aspects.</p> <p>(i) Explain about the Modern Trends in Indian Art.</p> <p>Indian art during the period 1900-1925 came to be dominated by the Bengal School</p> | |

but the revivalists failed to strike any permanency because of the lack of originality. They will be remembered for their effort to revive the classical Indian tradition based on epic and mythology through their paintings. But they lacked the social consciousness of the classical times of Indian history and indifferent to cotemporary Indian values. Abanindranath and Nandlal will be remembered as pioneer of a movement which failed. The artists after 1925 refused slavish imitation of the mannerism of the art of the past. They felt that such imitation shackle the imagination of the artists and not liberate it. Such art remained only and illustrative art unable to express the intensity of the times.

Gaganendranath though a contemporary, tried cubistic painting influenced by European cubism. Rabindranath in his painting tried expressionism.

A host of other artists like Nirod Mayumdar, Rathin Maitra, Gopal Ghosh, Paritosh Sen attempted a change in their outlook on art.

Figurative drawing has been replaced by abstract painting trying to search beauty in formlessness. Somnath Hore, Jyoti Bhatt, Anupam Sud brought variety in Modern Indian Art by their graphic prints.

Or

(ii) Origin and development of Bengal School of Painting.

Indian art stood at the crossroad after the decline of Mughal Empire, and the beginning of the British colonial rule after the mutiny of 1857. By the end of the century, the smaller feudal states where art survived for sometime were annexed one by the British rulers. Indian painting reached almost a dead end. The British ruler in the mean time had set-up art schools at Bombay, Madras (1850) and Calcutta (1854), and by systematic propaganda successfully persuaded the educated Indians to believe that Indians had no cultural heritage of their own.

At this point of our identity crisis, there came some highly gifted artists who tried in their own way to give a sense of direction to the art movement of the country and created confidence in the traditional values and rich heritage of Indian Art and made the Indians conscious of the fact. Their efforts included Raja Ravi Varma, Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandlal Bose and Jamini Roy and ably supported by E.B. Havell, the principal of Government Art School at Calcutta.

This Enthused the Indian artists to turn for inspiration to true native tradition. A group of Bengal artists gave birth to a new painting style based on old Indian traditional paintings of Ajanta, Bagh, Rajput and Mughal art. They created a sort of new renaissance under the guidance and leadership of Abanindranath Tagore.

Thus under the influence of Principal E.B. Havell and Abanindranath, Indian artists looked back the traditional painting of Indian with respect and got themselves separated from the blind copying of the lifeless western realism. Thus was born the

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| | <p>Bengal School of which is more a style than a regional development, is the first school representing important art movement in modern India.</p> <p>The Main features of Bengal School of Painting are Based on Indian Traditions, Influence of Ajanta Paintings, Linear Delicacy, Softness and Rhythm in Figures, Beautiful Colour Scheme, Influence of Mughal and Rajasthani Schools, Light and Shade and Impressive and Indian Subject Matter.</p> <p>During this period all types of painting, religious, social and historical events, birds, animals and landscapes were painted in this style.</p> | |
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