

<b>SET</b>	<b>A</b>
------------	----------

INDIAN SCHOOL MUSCAT  
FINAL EXAMINATION 2023  
CLASS:XI

DATE OF EXAMINATION  
23.02.2023

MARKING SCHEME

SUBJECT:  
PAINTING (049)

SET	QN.NO	VALUE POINTS	MARKS SPLIT UP
A	Q.1.	<b>SECTION: A</b>	1 x 8
	(A)	(i) Carving	1
	(B)	(ii) Seated Buddha Katra Mound	1
	(C)	(i) Bhimbetka	1
	(D)	(iii) Waghora river	1
	(E)	(i) Bronze	1
	(F)	(i) 'Wheel of dharma'	1
	(G)	(i) Qutub-ud-din	1
	(H)	(i) Dravida style	1
		<b>SECTION-B</b>	2 x 5

Q.2.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of the sculpture Mother Goddess – 1 Mark Features of the sculpture Mother Goddess – 1 Mark</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <ul style="list-style-type: none"> <li>• The Indus valley terra-cotta sculpture ‘Mother Goddess’ is mainly found in Mohenjo-Daro.</li> <li>• Usually these figures are crude stand-up figures.</li> <li>• It is mostly decorated with necklaces hanging over the prominent breast and wearing a loin cloth and a griddle.</li> <li>• The fan-shaped crown with a cup like projection on each side is only a decorative feature of the mother goddess.</li> <li>• The pellet eyes and beaked nose are very simple shaped in figure and mouth is showed as a thin opening.</li> </ul> <p style="text-align: center;"><b>OR</b></p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Description of Earthenware – 1 Marks Description of Bull Seal – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p><b><u>Painted Earthenware</u></b> This Jar is made on a potter’s wheel with clay. The shape was manipulated by the pressure of crafty fingers of the potter. After baking the clay model, it was painted with black colour. The motifs are geometric form. Designs are simple but with a tendency towards abstraction. High polish is used as a finishing touch.</p> <p><b><u>Unicorn Bull Seal</u></b> This seal is called Unicorn bull. The figure depicted on it is the mixture of two animals. Up to neck it is looks like a horse, having single horn with special curvature and rest of the body looks like a bull without the hump. Some inscriptions of symbols are made on it which have different shapes.</p>	2
Q.3.	<p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <ul style="list-style-type: none"> <li>• In a marvelously unified and dynamic composition expressing the rhythm and harmony of life, Nataraj is shown with four hands representing the cardinal directions (four directions).</li> <li>• He is dancing with his left foot elegantly raised and the right foot on a prostrate figure- “Apasmara Purusha”, the personification of illusion and ignorance over whom Shiva triumphs.</li> <li>• The upper left hand holds a flame, the lower left hand points down to the dwarf who is shown holding a cobra.</li> <li>• The upper right hand holds an hourglass drum or ‘dumroo’ that stands for the male-female vital principle, the lower right hand shows the gesture of assertion (declaration): “Be without fear”.</li> <li>• Snakes that stand for egotism are seen uncoiling from his arms, legs and hair which are braided and bejeweled.</li> <li>• His third eye is symbolic of his omniscience (unlimited knowledge), insight</li> </ul>	2

		<p>and enlightenment.</p> <p style="text-align: center;"><b>OR</b></p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Lost Wax Process – 1 Marks Steps involved in Lost Wax process of Solid casting – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p>The following are the steps involved in the Lost Wax process (Cire-perdue) of Solid casting.</p> <ul style="list-style-type: none"> <li>• First of all, a wax (bees wax) model of the image is prepared by the artist's hand. All the details are clearly engraved on it.</li> <li>• After completion of the image, it is now covered with a thick coating of paste which is prepared by the equal parts of clay, brick-dust and plaster of paris, but a link way has to be made from which the wax of the image may come out after melting it on open fire and then melted metal can be poured into that channel from where the wax came out.</li> <li>• After some time, the clay layer is exposed patiently and behind that a solid metal image appears. We can make solid as well as hollow form of the idol or sculpture by this technique.</li> </ul>	
	Q.4.	<p><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Nagara Temple – 1 Marks Description of the Nagara Temple – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p>Nagara temples are popular in North India.</p> <ul style="list-style-type: none"> <li>• These temples are generally built on upraised platforms. These temples have multiple shikharas (top) and towers.</li> <li>• The Garbhagriha is always located directly under the tallest tower. It doesn't have elaborate boundary walls or gateways.</li> <li>• The shikhar tower has a sloping curve as they rise and are topped by a small spherical pot known as the 'Kalash' (amalaka).</li> <li>• River goddesses (Ganga and Yamuna) are visually found at the entrances in a Nagara temple. The Lakshmi Narayan Kandariya Mahadev temple in Khajuraho, M.P. is a very good example of Nagara temples.</li> </ul> <p style="text-align: center;"><b>OR</b></p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Shiva Trimurti – 1 Marks Description of Shiva Trimurti – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <ul style="list-style-type: none"> <li>• The Mahesha or Shiva Trimurti is a dramatic representation of the supreme form of Shiva as the central face, Shiva as a destroyer is on the left and on the right is the gracious feminine deity.</li> <li>• The Gods who were most commonly represented in the Hindu pantheon were Shiva, the destroyer and Vishnu, the preserver while the third great God of the Hindu trinity was Brahma the creator.</li> </ul>	2

		<ul style="list-style-type: none"> <li>One of the most powerful rendering of this multiple nature of the deity is seen at Elephanta, where Shiva is seen as the three headed Mahadeva.</li> <li>The heads represent three different aspects of the God, the center one is his creative self or Sadashiva, the left is his destructive nature or Aghora and the right is the gracious feminine manifestation of the beauty of nature or Vanadeva.</li> </ul>	
Q.5.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Gol Gumbaz – 1 Mark Aesthetics of Gol Gumbaz – 1 Mark</p> <p><b><u>(a) Gol Gumbaz of Bijapur, Karnataka.</u></b></p> <p>Place: Bijapur, Karnataka Medium: Bricks and Limestone Architect: Unknown Type: Tomb/Mausoleum of Mohammad Adil Shah Height: 51 meter Circa: 1659 A.D.</p> <p>This monument is the tomb of Md. Adil Shah. It was constructed in special Indo-Islamic style in 1659 A.D. On a base of 47.5 mtr. length and width walls all around its four sides. It has a dome whose diameter and height are 44 mtr. and 33.22 mtr. respectively. In base of the dome have been made shapes as petals of a lotus flower. This is one of the biggest domes of Asia. Inside this building is a vast hall. There are archs giving the dome support towards inside, and a whisper gallery where sound get magnified and echoed many times over. On the four corners of the buildings are octagonal seven-storeyed minarets.</p> <p style="text-align: center;">OR</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Qutub Minar – 1 Mark Aesthetics of Qutub Minar – 1 Mark</p> <p><b><u>(b) Qutub Minar, Mehrauli, Delhi</u></b></p> <p>Place: Mehrauli, Delhi, India Founder: Qutub-ud-din and completed by Iltutmish Medium: Stone (sand and marble) Circa: 12th Century A.D. Height: 72.5 mtr.</p> <p>‘Qutub’ means ‘pole’ or ‘column’ – symbol of justice and sovereignty. Circumference of the minaret is 13.75 m. at the base whereas decreasing upwards at the end it remains only 2.75 m. The first 3 storey have been made by engraving red sandstones in a specific shape (mix of polygonal and circular shape). The upper 2 storey with combination of red stone and white marble. To show each storey difference on outer side has built a circle of ornamental overhangs. The purpose of observing the city scene up to far out and away have been built small gates on these overhangs.</p>	2	

Q.6	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Defintions of Fresco and Mural – 1 Marks Difference between Fresco and Mural – 1 Marks</p> <p><b><u>Key Points that can be used in the Answer</u></b></p> <p>A mural is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface. A fresco is a painting done rapidly in watercolour on wet plaster on a wall or ceiling, so that the colours penetrate the plaster and become fixed as it dries.</p> <p>A particularly distinguished characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture whereas in a fresco painting the surface of the wall is plastered and made smooth before painting. Then a painting is done on the wet plaster in order to make it permanent.</p> <p>Because of this reason, every fresco is a mural but every mural is not a fresco.</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Description of Chauri Bearer – 1 Marks Description of Seated Buddha Katra Mound – 1 Marks</p> <p><b><u>(a) Chauri Bearer from Didar Gani</u></b></p> <p>Chauri Bearer from Didar Ganj is a tall and well-proportional free-standing sculpture of a young woman is known as Yakshini holding a Chauri (flywhisk) in her right hand. It is a good example of the sculptural tradition of the Mauryan period. The image is shown very beautifully carved out of a single block of polished sandstone, adorned with jewels on the forehead, ear-ring, necklaces, bangles, girdle over loin cloth and laces.</p> <p><b><u>(b) Seated Buddha Katra Mound</u></b></p> <p>The sculpture ‘Seated Buddha Katra Mound’ is shown seated in Padmasana on a lion throne with two attendant figures are identified as Padmapani and Vajrapani Bodhisattvas. The sculpture carved out of a Red-spotted sandstone with the right hand is in the Abhaya Mudra, whereas the left hand is placed on the thigh. The image is representative of the development of Buddha Sculptures in local style near Mathura during the Kushana period.</p>	2
-----	--	---

	Q.7.	<b>SECTION-C</b>	6 x 2
	A.	<p><b>Name: Male Torso</b>  Location: Harappa  Size: 9.2 x 5.8 x 3.0 cm.  Medium: Red limestone</p> <ul style="list-style-type: none"> <li>• The male Torso is a red Limestone figure, which has socket holes in the neck and shoulders for the attachment of head and arms. The frontal posture of the Torso has been deliberately a doped. The shoulders are well carved and the abdomen looks slightly prominent.</li> <li>• This nude Male Torso is considered to be a remarkable object that in its balanced lines stands somewhat equal to the beautiful art of two thousand years later Gandhara.</li> <li>• Male Torso is an impressive example of stone carving and handling of three-dimensional volumes at Harappa nearly five thousand years ago. It is surprising that the sculptor thousand years ago at Harappa could produce a figure as fine Greek artistry from 5th century B.C.</li> <li>• The sculpture shows a muscular and robust male in absolutely realistic human details. The chest and stomach are given a perfect shape, giving a feeling of prana/breath in the rounded belly.</li> <li>• If it is seen from behind, the roundness of shoulders and hips is incised by the line of the spine in the centre and the deep curve at the waist.</li> <li>• There is a hole at the neck wherein the single head or the multiple heads could have been inserted or attached. This study of the body shows the mastery of the sculptor in using this medium.</li> </ul> <p style="text-align: center;">OR</p> <p><b>Name: Dancing Girl</b>  Location: Mohenjo-Daro  Size: 10.5 x 5 x 2.5 cm.  Medium: Bronze  Technique: Casting</p> <ul style="list-style-type: none"> <li>• The Dancing Girl is a bronze statuette created over 4,500 years ago and is a rare and unique masterpiece. It was found in the ancient Mohenjo-Daro.</li> <li>• This statue is a cultural artifact reflecting the aesthetics of a female body as conceptualized during that historical period.</li> <li>• The bronze figure was made using the lost-wax casting technique and shows the expertise of the people in making bronze works during that time.</li> <li>• The sculpture was named 'Dancing Girl' based on an assumption of her profession. She is one of the two bronze artworks found at Mohenjo-Daro that shows a more natural pose than compared to other more formal figures.</li> <li>• Archaeologists regard the Dancing Girl as: 'The most captivating piece of art from an Indus site.'</li> <li>• The statue led to two important discoveries about 'The Indus Valley Civilization'. Firstly, that they knew metal blending, casting, and other sophisticated metallic methods. Secondly, that entertainment, especially dance, was an essential part of their culture.</li> </ul>	

B.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Lion Capital of Ashoka – 1 Mark Description of Lion Capital of Ashoka – 5 Marks</p> <p><b><u>Lion Capital of Ashoka</u></b>  Medium: Polished Sand Stone  Circa: 3<sup>rd</sup> Century B.C.  Dynasty: Mauryan Period  Finding site: Sarnath  Size: Height-213.5 cm  Collection: Sarnath Archaeological Museum (UP)</p> <ul style="list-style-type: none"> <li>• The Lion Capital of Ashoka is a sculpture of four ‘Indian Lions’ standing back to back. It was originally placed atop the Ashoka pillar at Sarnath in the state of Uttar Pradesh, India by Emperor Ashoka, circa 250 BC.</li> <li>• The pillar, sometimes called the Aśoka Column, is still in its original location, but the Lion Capital is now in the Sarnath Museum.</li> <li>• This Lion Capital of Ashoka from Saranath has been adopted as the National Emblem of India and the wheel ‘Ashoka Chakra’ from its base was placed onto the centre of the National Flag of India.</li> <li>• The capital contains four Indian/Asiatic Lions, standing back to back, mounted on an abacus with a frieze carrying sculptures in high relief of an elephant, a galloping horse, a bull, and a lion, separated by intervening spoked chariot-wheels over a bell-shaped lotus.</li> <li>• Carved out of a single block of polished sandstone, the capital was believed to be crowned by a ‘Wheel of Dharma’(Dharmachakra) popularly known in India as the ‘Ashoka Chakra’ which has now been lost.</li> <li>• There is a similar intact Ashoka pillar in Thailand with a similar four lion capital intact and crowned with Ashoka Chakra/Dharmachakra.</li> </ul> <p style="text-align: center;">OR</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction to Gandhara &amp; Mathura School of Arts – 2 Marks  Description of Gandhara School of Arts – 2 Marks  Description of Mathura School of Arts – 2 Marks</p> <p>In the Kushana Dynasty, two schools of art had been developed. One is Gandhara near Peshawar the first capital city of Kushana that is called ‘Gandhar School of Arts’. But, surrounding Mathura, the second capital city of Kushana is known as ‘Mathura School of Arts’ or ‘Indian Style of Art’.</p> <p><b><u>Gandhara School of Art</u></b></p> <ul style="list-style-type: none"> <li>• Gandhara School of Art is a style of Buddhist visual art. It has Hellenistic features in the Buddha image.</li> <li>• Religious influences include Buddhism and Hellenistic realism. The expression of calmness is the centre point of attraction of Gandhar Buddha.</li> <li>• In Gandhara images, eyes are longer, ear lobes shorter and noses sharper and better defined.</li> <li>• In Gandhara Style, the halo is not decorated, in general, and the images are</li> </ul>	
----	---	--

		<p>much expressive.</p> <ul style="list-style-type: none"> <li>In this school, images were carved with finer details like curly hair, anatomical accuracy, spatial depth, and foreshortening. It was a fusion of Greco-Roman-Indian styles.</li> </ul> <p><b><u>Mathura School of Art</u></b></p> <ul style="list-style-type: none"> <li>Mathura School of Art deals with subjects from Hinduism and Jainism as well.</li> <li>Mathura Buddha is delighted in mood, seated in Padmasana and right hand in Abhaya mudra and left hand on left thigh showing maleness.</li> <li>Mathura tradition, Buddha images have longer ear lobes, thicker lips, wider eyes and a prominent nose.</li> <li>Mathura style the halo around the head of Buddha was heavily decorated with geometrical motifs and the images are less expressive.</li> <li>Buddha surrounded by two monks: Padmapani (holding Lotus) and Vajrapani (Holding Vajra). During the Early period, light volume having a fleshy body was carved.</li> </ul>	
	C.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Indo-Islamic Architecture – 1 Mark Characteristics of Indo-Islamic Architecture – 5 Marks</p> <p><b><u>Indo-Islamic Architecture</u></b></p> <p>In the 7th and 8th centuries A.D., Islam came to India, particularly, with Muslim merchants, traders, holy men and conquerors. Over the passage of six hundred years, in the twelfth century India was already familiar with monumental constructions in grandiose settings.</p> <p><b><u>Characteristics of Indo-Islamic Architecture</u></b></p> <ul style="list-style-type: none"> <li>The archuate (shaped like a bow) form of construction was introduced gradually in which arches could support the weight of the domes. Such arches needed to be constructed with series of inter-locking blocks and fitted with keystones. The domes, resting on pendentives and squinches enabled spanning of large spaces leaving the interiors free of pillars.</li> <li>A noteworthy aspect of these migrations and conquests was that Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices. Thus, in the field of architecture, a mix of many structural techniques, stylized shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements. These architectural objects or categories showcasing multiple styles are known as Indo-Islamic architecture.</li> <li>According to E. B. Havell, Hindus conceived manifestations of Gods everywhere in multiple forms as part of their religious faith whereas a Muslim thought of only one with Muhammed as His Prophet.</li> <li>Hence, Hindus adorned all surfaces with sculptures and paintings. Muslims forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts of arabesque, geometrical patterns and calligraphy on plaster and stone.</li> <li>The Islamic architecture in India has been divided into two types which are:</li> </ul>	

		<p>Religious and Secular. The Mosques and Tombs belong to the 'Religious' Islamic architecture, while on the other hand, palaces and forts belong to the 'Secular' Islamic architecture.</p> <p>OR</p> <p><b><u>Marking scheme</u></b></p> <p>Introduction of Descent of Ganga – 1 Mark Description of Descent of Ganga – 5 Marks</p> <p><b>Descent of Ganga (Pallava Period)</b> Medium: Granite Rock Place: Mahabalipuram, Tamil Nadu Date- Circa 7th Century A.D.</p> <ul style="list-style-type: none"> <li>• Descent of Ganga is the most remarkable sculptural composition at Mahabalipuram. It is one of the largest and oldest sculptural panels known in the world.</li> <li>• In this famous relief, the story of the Descent of Ganga has been carved out on the two larger boulder-type granite rocks. In between them, there is a narrow fissure in which the Nagaraj and Nagakanya (the god and goddess) have been carved out.</li> <li>• On this relief panel, the sculptor had carved out celestials like Sun, Moon and Earth, Water and Rumpus. Among the numerous humans, animals, and deities and other creatures.</li> <li>• A prominent bearded figure is identified as Bhagirath, who is standing on one leg and stretching his arms upwards to pray Lord Shiva to release one stream of the Ganga from his hair locks and flew her down on the earth of the sake of the human being.</li> <li>• Two well modelled and life-like elephants along with one cat balancing on her two rear legs, a deer, lion and ducks have also been carved.</li> <li>• It is also known as the 'Arjuna's Penance'.</li> </ul>	
--	--	---	--

<b>SET</b>	<b>B</b>
------------	----------

INDIAN SCHOOL MUSCAT  
FINAL EXAMINATION 2023  
CLASS:XI

DATE OF EXAMINATION  
23.02.2023

MARKING SCHEME

SUBJECT: PAINTING (049)

SET	QN.NO	VALUE POINTS	MARKS SPLIT UP
B	Q.1.	<b>SECTION: A</b>	1 x 8
	(A)	(i) Qutub-ud-din Aibak	1
	(B)	(iii) Descent of Ganga, Mahabalipuram, Tamil Nadu	1
	(C)	(ii) Casting	1
	(D)	(ii) Padmapani Bodhisattva	1
	(E)	(ii) Seated Buddha Katra Mound	1
	(F)	(i) Dravida style	1
	(G)	(ii) Madhya Pradesh	1
	(H)	(iv) Dumroo	1
		<b>SECTION-B</b>	2 x 5

Q.2.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Gol Gumbaz – 1 Mark Aesthetics of Gol Gumbaz – 1 Mark</p> <p><b><u>(a) Gol Gumbaz of Bijapur, Karnataka.</u></b>  Place: Bijapur, Karnataka  Medium: Bricks and Limestone  Architect: Unknown  Type: Tomb/Mausoleum of Mohammad Adil Shah  Height: 51 meter  Circa: 1659 A.D.  This monument is the tomb of Md. Adil Shah. It was constructed in special Indo-Islamic style in 1659 A.D. On a base of 47.5 mtr. length and width walls all around its four sides. It has a dome whose diameter and height are 44 mtr. and 33.22 mtr. respectively. In base of the dome have been made shapes as petals of a lotus flower. This is one of the biggest domes of Asia. Inside this building is a vast hall. There are archs giving the dome support towards inside, and a whisper gallery where sound get magnified and echoed many times over. On the four corners of the buildings are octagonal seven-storeyed minarets.</p> <p style="text-align: center;">OR</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Qutub Minar – 1 Mark Aesthetics of Qutub Minar – 1 Mark</p> <p><b><u>(b) Qutub Minar, Mehrauli, Delhi</u></b>  Place: Mehrauli, Delhi, India  Founder: Qutub-ud-din and completed by Iltutmish  Medium: Stone (sand and marble)  Circa: 12th Century A.D.  Height: 72.5 mtr.  ‘Qutub’ means ‘pole’ or ‘column’ – symbol of justice and sovereignty. Circumference of the minaret is 13.75 m. at the base whereas decreasing upwards at the end it remains only 2.75 m. The first 3 storey have been made by engraving red sandstones in a specific shape (mix of polygonal and circular shape). The upper 2 storey with combination of red stone and white marble. To show each storey difference on outer side has built a circle of ornamental overhangs. The purpose of observing the city scene up to far out and away have been built small gates on these overhangs.</p>	2
Q.3.	<p style="text-align: center;"><b><u>Marking Scheme</u></b></p> <p style="text-align: center;">Explanation of Iconography, Sculpture &amp; Ornamentation – 2 marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <ul style="list-style-type: none"> <li>• <b>Iconography</b> is a branch of art history which studies the images of deities. It consists of identification of image based on certain symbols and mythology associated with them.</li> <li>• Every region and period produce its own distinct style of images with its regional variations in iconography.</li> <li>• The temple is covered with elaborate sculpture and ornament that form a fundamental part of its conception.</li> </ul>	2

		<p style="text-align: center;"><b>OR</b></p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Lost Wax Process – 1 Marks Steps involved in Lost Wax process of Solid casting – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p>The following are the steps involved in the Lost Wax process (Cire-perdue) of Solid casting.</p> <ul style="list-style-type: none"> <li>• First of all, a wax (bees wax) model of the image is prepared by the artist's hand. All the details are clearly engraved on it.</li> <li>• After completion of the image, it is now covered with a thick coating of paste which is prepared by the equal parts of clay, brick-dust and plaster of paris, but a link way has to be made from which the wax of the image may come out after melting it on open fire and then melted metal can be poured into that channel from where the wax came out.</li> <li>• After some time, the clay layer is exposed patiently and behind that a solid metal image appears. We can make solid as well as hollow form of the idol or sculpture by this technique.</li> </ul>	
	Q.4.	<p><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Nagara Temple – 1 Marks Description of the Nagara Temple – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p>Nagara temples are popular in North India.</p> <ul style="list-style-type: none"> <li>• These temples are generally built on upraised platforms. These temples have multiple shikharas (top) and towers.</li> <li>• The Garbhagriha is always located directly under the tallest tower. It doesn't have elaborate boundary walls or gateways.</li> <li>• The shikhar tower has a sloping curve as they rise and are topped by a small spherical pot known as the 'Kalash' (amalaka).</li> <li>• River goddesses (Ganga and Yamuna) are visually found at the entrances in a Nagara temple. The Lakshmi Narayan Kandariya Mahadev temple in Khajuraho, M.P. is a very good example of Nagara temples.</li> </ul> <p style="text-align: center;"><b>OR</b></p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of the sculpture Mother and Child – 1 Marks Description of the sculpture Mother and Child – 1 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p><b><u>Mother and Child</u></b> Vimal Shah Temple (Solanki Dynasty) Medium- White marble Date- Circa 13th C.A.D. Place- Dilwara, Mount Abu, Rajasthan</p>	2

		<ul style="list-style-type: none"> <li>• In this statue, the sculptor has shown the motherhood as well loveliness between child and mother.</li> <li>• The mother posture is slightly bent. The expressions of the face and rest of the body is full of motherly woman. She is holding her baby in her lap with arm support.</li> <li>• The ornaments and the garments are seen in the linear form with proper curvature. Half bent eyes of the mother and style of hair-bun is very attractive.</li> </ul>	
Q.5.		<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Defintions of Fresco and Mural – 1 Marks Difference between Fresco and Mural – 1 Marks</p> <p><b><u>Key Points that can be used in the Answer</u></b></p> <p>A mural is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface. A fresco is a painting done rapidly in watercolour on wet plaster on a wall or ceiling, so that the colours penetrate the plaster and become fixed as it dries.</p> <p>A particularly distinguished characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture whereas in a fresco painting the surface of the wall is plastered and made smooth before painting. Then a painting is done on the wet plaster in order to make it permanent.</p> <p>Because of this reason, every fresco is a mural but every mural is not a fresco.</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Description of Chauri Bearer – 1 Marks Description of Jain Tirthankara – 1 Marks</p> <p><b><u>(a) Chauri Bearer from Didar Ganj</u></b></p> <p>Chauri Bearer from Didar Ganj is a tall and well-proportional free-standing sculpture of a young woman is known as Yakshini holding a Chauri (flywhisk) in her right hand. It is a good example of the sculptural tradition of the Mauryan period. The image is shown very beautifully carved out of a single block of polished sandstone, adorned with jewels on the forehead, ear-ring, necklaces, bangles, girdle over loin cloth and laces.</p> <p><b><u>(b) Jain Tirthankara</u></b></p> <p>In this sculpture, Jain Tirthankara Vardhaman Mahavira has been carved in the sitting position of Padmasana and both hands are kept upon each other. For this Purpose, the artist used Red Sandstone and carving out this sculpture in Mathura style of art during the Gupta period. The Heaviness of the figure is the basic characteristics of Mathura style of art. Tirthankara Mahavira is looking very calm, concentrating his mind in Dhyana Mudra (half-closed eyes) to attain enlightenment.</p>	2

Q.6	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of the sculpture Mother Goddess – 1 Mark Features of the sculpture Mother Goddess – 1 Mark</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <ul style="list-style-type: none"> <li>• The Indus valley terra-cotta sculpture ‘Mother Goddess’ is mainly found in Mohenjo-Daro.</li> <li>• Usually these figures are crude stand-up figures.</li> <li>• It is mostly decorated with necklaces hanging over the prominent breast and wearing a loin cloth and a griddle.</li> <li>• The fan-shaped crown with a cup like projection on each side is only a decorative feature of the mother goddess.</li> <li>• The pellet eyes and beaked nose are very simple shaped in figure and mouth is showed as a thin opening.</li> </ul> <p style="text-align: center;"><b>OR</b></p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Description of Earthenware – 1 Mark Description of Bull Seal – 1 Mark</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p><b><u>Painted Earthenware</u></b> This Jar is made on a potter’s wheel with clay. The shape was manipulated by the pressure of crafty fingers of the potter. After baking the clay model, it was painted with black colour. The motifs are geometric form. Designs are simple but with a tendency towards abstraction. High polish is used as a finishing touch.</p> <p><b><u>Unicorn Bull Seal</u></b> This seal is called Unicorn bull. The figure depicted on it is the mixture of two animals. Up to neck it is looks like a horse, having single horn with special curvature and rest of the body looks like a bull without the hump. Some inscriptions of symbols are made on it which have different shapes.</p>	2
-----	---	---

Q.7.	SECTION-C	6 x 2
A.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Indo-Islamic Architecture – 1 Mark Characteristics of Indo-Islamic Architecture – 5 Marks</p> <p><b><u>Indo-Islamic Architecture</u></b></p> <p>In the 7th and 8th centuries A.D., Islam came to India, particularly, with Muslim merchants, traders, holy men and conquerors. Over the passage of six hundred years, in the twelfth century India was already familiar with monumental constructions in grandiose settings.</p> <p><b><u>Characteristics of Indo-Islamic Architecture</u></b></p> <ul style="list-style-type: none"> <li>• The archuate (shaped like a bow) form of construction was introduced gradually in which arches could support the weight of the domes. Such arches needed to be constructed with series of inter-locking blocks and fitted with keystones. The domes, resting on pendentives and squinches enabled spanning of large spaces leaving the interiors free of pillars.</li> <li>• A noteworthy aspect of these migrations and conquests was that Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices. Thus, in the field of architecture, a mix of many structural techniques, stylized shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements. These architectural objects or categories showcasing multiple styles are known as Indo-Islamic architecture.</li> <li>• According to E. B. Havell, Hindus conceived manifestations of Gods everywhere in multiple forms as part of their religious faith whereas a Muslim thought of only one with Muhammed as His Prophet.</li> <li>• Hence, Hindus adorned all surfaces with sculptures and paintings. Muslims forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts of arabesque, geometrical patterns and calligraphy on plaster and stone.</li> <li>• The Islamic architecture in India has been divided into two types which are: Religious and Secular. The Mosques and Tombs belong to the 'Religious' Islamic architecture, while on the other hand, palaces and forts belong to the 'Secular' Islamic architecture.</li> </ul> <p style="text-align: center;">OR</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Definition of Nataraja Sculpture – 1 Mark Origin of Nataraj Form – 1 Mark The Vital Form and Symbolism – 4 Marks</p> <p style="text-align: center;"><b><u>Key Points that can be used in the Answer</u></b></p> <p><b>Nataraja</b> or nataraj, the dancing form of Lord Shiva, is a symbolic synthesis of the most important aspects of Hinduism, and the summery (cheerful) of the central tenets (belief) of this Vedic religion.</p> <p><b>The Origin of the Nataraj Form:</b> An extraordinary iconographic representation of the rich and diverse cultural heritage of India, it was</p>	

		<p>developed in southern India by the 9th and 10<sup>th</sup> century artists during the Chola period (1880-1279) in a series of beautiful bronze sculptures.</p> <p><b>The Vital Form and Symbolism:</b></p> <ul style="list-style-type: none"> <li>• In a marvelously unified and dynamic composition expressing the rhythm and harmony of life, Nataraj is shown with four hands representing the cardinal directions (four directions).</li> <li>• He is dancing with his left foot elegantly raised and the right foot on a prostrate figure- “Apasmara Purusha”, the personification of illusion and ignorance over whom Shiva triumphs.</li> <li>• The upper left hand holds a flame, the lower left hand points down to the dwarf who is shown holding a cobra.</li> <li>• The upper right hand holds an hourglass drum or ‘dumroo’ that stands for the malefemale vital principle, the lower shows the gesture of assertion (declaration): “Be without fear”. Snakes that stand for egotism are seen uncoiling from his arms, legs and hair which are braided and bejeweled.</li> <li>• His matted locks are whirling as he dances with an arch of flames representing the endless cycle of birth and death.</li> <li>• Goddess Ganga, the epitome of the holy river Ganga also sits on his hairdo.</li> <li>• His third eye is symbolic of his omniscience (unlimited knowledge), insight and enlightenment.</li> <li>• The whole idol rests on a lotus pedestal, the symbol of the creative forces of the universe.</li> </ul>	
	B.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of the sculpture Male Torso – 1 Mark Characteristics of the sculpture Male Torso – 5 Marks</p> <p><b>Name: Male Torso</b> Location: Harappa Size: 9.2 x 5.8 x 3.0 cm. Medium: Red limestone</p> <ul style="list-style-type: none"> <li>• The male Torso is a red Limestone figure, which has socket holes in the neck and shoulders for the attachment of head and arms. The frontal posture of the Torso has been deliberately a doped.</li> <li>• The shoulders are well carved and the abdomen looks slightly prominent. This nude Male Torso is considered to be a remarkable object that in its balanced lines stands somewhat equal to the beautiful art of two thousand years later Gandhara.</li> <li>• Male Torso is an impressive example of stone carving and handling of three-dimensional volumes at Harappa nearly five thousand years ago. It is surprising that the sculptor thousand years ago at Harappa could produce a figure as fine Greek artistry from 5th century B.C.</li> <li>• The sculpture shows a muscular and robust male in absolutely realistic human details. The chest and stomach are given a perfect shape, giving a feeling of prana/breath in the rounded belly.</li> <li>• If it is seen from behind, the roundness of shoulders and hips is incised by the line of the spine in the centre and the deep curve at the waist. There is a hole at the neck wherein the single head or the multiple heads could have</li> </ul>	

		<p>been inserted or attached. This study of the body shows the mastery of the sculptor in using this medium.</p> <p style="text-align: center;">OR</p> <p><b>Name: Dancing Girl</b>  Location: Mohenjo-Daro  Size: 10.5 x 5 x 2.5 cm.  Medium: Bronze  Technique: Casting</p> <ul style="list-style-type: none"> <li>• The Dancing Girl is a bronze statuette created over 4,500 years ago and is a rare and unique masterpiece. It was found in the ancient Mohenjo-Daro.</li> <li>• This statue is a cultural artifact reflecting the aesthetics of a female body as conceptualized during that historical period.</li> <li>• The bronze figure was made using the lost-wax casting technique and shows the expertise of the people in making bronze works during that time.</li> <li>• The sculpture was named 'Dancing Girl' based on an assumption of her profession. She is one of the two bronze artworks found at Mohenjo-Daro that shows a more natural pose than compared to other more formal figures.</li> <li>• Archaeologists regard the Dancing Girl as: 'The most captivating piece of art from an Indus site.'</li> <li>• The statue led to two important discoveries about 'The Indus Valley Civilization'. Firstly, that they knew metal blending, casting, and other sophisticated metallic methods. Secondly, that entertainment, especially dance, was an essential part of their culture.</li> </ul>	
	C.	<p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Lion Capital of Ashoka – 1 Mark  Description of Lion Capital of Ashoka – 5 Marks</p> <p><b><u>Lion Capital of Ashoka</u></b>  Medium: Polished Sand Stone  Circa: 3<sup>rd</sup> Century B.C.  Dynasty: Mauryan Period  Finding site: Sarnath  Size: Height-213.5 cm  Collection: Sarnath Archaeological Museum (UP)</p> <ul style="list-style-type: none"> <li>• The Lion Capital of Ashoka is a sculpture of four 'Indian Lions' standing back to back. It was originally placed atop the Ashoka pillar at Sarnath in the state of Uttar Pradesh, India by Emperor Ashoka, circa 250 BC.</li> <li>• The pillar, sometimes called the Aśoka Column, is still in its original location, but the Lion Capital is now in the Sarnath Museum.</li> <li>• This Lion Capital of Ashoka from Sarnath has been adopted as the National Emblem of India and the wheel 'Ashoka Chakra' from its base was placed onto the centre of the National Flag of India.</li> <li>• The capital contains four Indian/Asiatic Lions, standing back to back, mounted on an abacus with a frieze carrying sculptures in high relief of</li> </ul>	

		<p>an elephant, a galloping horse, a bull, and a lion, separated by intervening spoked chariot-wheels over a bell-shaped lotus.</p> <ul style="list-style-type: none"> <li>• Carved out of a single block of polished sandstone, the capital was believed to be crowned by a 'Wheel of Dharma'(Dharmachakra) popularly known in India as the 'Ashoka Chakra' which has now been lost.</li> <li>• There is a similar intact Ashoka pillar in Thailand with a similar four lion capital intact and crowned with Ashoka Chakra/Dharmachakra.</li> </ul> <p style="text-align: center;">OR</p> <p style="text-align: center;"><b><u>Marking scheme</u></b></p> <p style="text-align: center;">Introduction of Descent of Ganga – 1 Mark Description of Descent of Ganga – 5 Marks</p> <p><b>Descent of Ganga (Pallava Period)</b> Medium: Granite Rock Place: Mahabalipuram, Tamil Nadu Date- Circa 7th Century A.D.</p> <ul style="list-style-type: none"> <li>• Descent of Ganga is the most remarkable sculptural composition at</li> <li>• Mahabalipuram. It is one of the largest and oldest sculptural panels known in the world.</li> <li>• In this famous relief, the story of the Descent of Ganga has been carved out on the two larger boulder-type granite rocks. In between them, there is a narrow fissure in which the Nagaraj and Nagakanya (the god and goddess) have been carved out.</li> <li>• On this relief panel, the sculptor had carved out celestials like Sun, Moon and Earth, Water and Rumpus. Among the numerous humans, animals, and deities and other creatures.</li> <li>• A prominent bearded figure is identified as Bhagirath, who is standing on one leg and stretching his arms upwards to pray Lord Shiva to release one stream of the Ganga from his hair locks and flew her down on the earth of the sake of the human being.</li> <li>• Two well modelled and life-like elephants along with one cat balancing on her two rear legs, a deer, lion and ducks have also been carved.</li> <li>• It is also known as the 'Arjuna's Penance'.</li> </ul>	
--	--	--	--