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INDIAN SCHOOL MUSCAT
HALF YEARLY EXAMINATION 2023
PAINTING (Code 049)

CLASS: XII

Max. Marks: 30

MARKING SCHEME			
SET	QN.NO	VALUE POINTS	MARKS SPLIT UP
A		SECTION A	1
	1	i. Rajput paintings	1
	2	i. Both A and R are true, and R is the correct explanation of A.	1
	3	ii. Basohli, Guler, Garhwal, Chamba & Kangra	1
	4	iii. Nainsukh	1
	5	iii. A is true but R is false.	1
	6	i. Agra	1
	7	ii. Watercolour	1
	8	iv. Dastan-E-Amir-Hamza	1
		SECTION B	
	9	<p><u>‘Chaugan Players (Polo)’</u></p> <p>Name of the artist, sub school, medium & technique – 1 mark Description of subject matter and aesthetic parameters– 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p><i>(ARTIST – DANA, SUB SCHOOL – JODHPUR, MEDIUM - WATERCOLOUR ON PAPER, TECHNIQUE – TEMPERA, THEME - TWO PRINCESSES AND THEIR FOUR MAIDS PLAYING POLO, ENTERTAINMENT AND ALL ARE SITTING ON THE HORSES, THEIR FACES ARE IN PROFILE. COSTUMES AND JEWELLERY BELONG TO CONTEMPORARY RAJPUT STYLE, A HORIZONTAL PAINTING, FLAT LIGHT GREEN BACKGROUND, SIX POLO STICKS OF ALL LADIES ARE COVERING THE BALL, FACES OF PRINCESSES, HORSES ARE FACING EACH OTHER, FACES OF THE HORSES OF MAIDS ARE OPPOSING EACH OTHER, FACES OF MAIDS ARE FACING EACH OTHER, BRIGHT COLOURS USED, THE EYES OF LADIES ARE ELONGATED, THE SUBJECT-MATTER MATCHES THE TITLE, THE THEME IS JUSTIFIED BY SEEING THE PAINTING, ARTIST IS SUCCESSFUL.)</i></p> <p style="text-align: center;">(OR)</p> <p><u>‘Radha Bani Thani’</u></p> <p>Name of the artist, sub school, medium & technique – 1 mark Subject matter and Artistic achievements– 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p><i>(PAINTING’S NAME - RADHA (BANI-THANI), ARTIST - NIHAL CHAND, KISHANGARH SCHOOL, WATER COLOUR ON PAPER WITH TEMPERA</i></p>	2

		TECHNIQUE, FINE PORTRAIT WORK, FACIAL FEATURES VERY IMPRESSIVE, WORLD FAME PAINTING. POSTAL STAMP ISSUED, THE PAINTER SUCCESSFUL, SUBJECT MATTER JUSTIFIED – FACIAL FEATURES, EXPRESSION, ELONGATED FACE, ARCHED EYEBROWS, LOTUS LIKE EYES, LONG AND POINTED NOSE, SWELLING OUT LIPS POINTED CHIN, TRANSPARENT DUPATTA, ATTRACTIVE JEWELLERY, FINE, SHARP AND THIN LINES, BEAUTIFUL TRESSES, HOLDING THE LOTUS BUD, SMILING FACE, BEAUTIFUL COLOUR SCHEME, CURLY HAIR. GOLDEN MOTIFS OF ODHNI, PEARL NECKLACE ARE VERY ATTRACTIVE, PAINTING IS VERY ATTRACTIVE AND THE THEME IS FULLY JUSTIFIED).	
10	<p>‘Krishna On Swing’</p> <p>Subject matter and explanation – 1 Mark Name of Artist, Medium/Technique– 1 Mark</p> <p><u>Key Points that can be used in the Answer:</u></p> <p>(ARTIST – NURUDDIN, MEDIUM - WATERCOLOUR ON PAPER, SUB SCHOOL - BIKANER, KRISHNA AND RADHA IN MODE OF CONVERSATION, KRISHNA SITTING ON SWING, RADHA SITTING SEPARATELY ON OTHER SIDE, TWO SEPARATE NARRATIONS IN ONE PAINTING, IN FOREGROUND KRISHNA AND RADHA SITTING ON CARPET, TALKS MODERATED BY A MESSENGER SAKHI OR GOPI, GETTING UPSET, PERSUADING, USE OF JEWELLERY, STYLIZED TREES, USE OF ARCHITECTURE.)</p> <p>(OR)</p> <p>‘Krishna with Gopis’</p> <p>Name of Artist, Sub School, Medium/Technique – 1 Mark Justification of devotion with reference to the artwork – 1 Mark</p> <p><u>Key Points that can be used in the Answer:</u></p> <p>(ARTIST – MANAKU, MEDIUM - WATERCOLOUR ON PAPER, SUB SCHOOL - BASOHLI, KRISHNA WITH GOPIES, OUTDOOR, HIGH HORIZAN LINE, STYLIZED TREES, DEPICTS DEVOTION AND LOVE, SIDE PROFILE FACES, SELFLESS LOVE, RESPECT, PITAMBER, MORMUKUT, KRISHNA STANDING WITH GOPIES, PEARL NECKLACES, DIVINITY, SELFLESSNESS)</p>	2	
11	<p>‘Marriage Procession of 'Dara Shikoh'</p> <p>Name of the artist, sub school, medium & technique – 1 mark Evaluation of the compositional arrangement – 1 mark</p> <p><u>Key Points that can be used in the Answer:</u></p> <p>(PAINTING’S NAME- ‘MARRIAGE PROCESSION OF DARA SHIKOH', ARTIST- HAJI MADANI, SUB SCHOOL-PROVINCIAL MUGHAL, MEDIUM-WATER COLOUR, TECHNIQUE-TEMPERA, VERTICAL PAINTING, DEPICTING MARRIAGE PROCESSION OF SHAHJAHAN'S SON DARA SHIKOH WITH NADIRA BEGUM, PEOPLE ON DECORATIVE HORSES, LADIES ARE ON ELEPHANTS, LARGE GATHERING ARRANGED BRILLIANTLY, FIGURES ARE IN PROFILE, FIREWORKS IN THE BACKGROUND, EMPTY SPACE TO JUSTIFY THE PRESENCE OF THE QUALITY OF SPATIAL ARRANGEMENT, WELL-BALANCED AND WELL-ARRANGED COMPOSITION).</p>	2	

		<p align="center">(OR)</p> <p>Characteristics or features of the Deccan School – 1 mark Explanation of Characteristics or features - 1 mark</p> <p align="center"><u>Key Points that can be used in the Answer:</u></p> <p><i>(COLOUR SCHEME: BRILLIANT COLOURS, GOLDEN COLOUR, COSTUMES, JEWELLERY, UTENSILS, PERSIAN INFLUENCE: HIGH HORIZON, LANDSCAPE, GOLDEN SKY, FLOWERING PLANTS, PERSIAN INFLUENCE, MUGHAL INFLUENCE: MUGHAL INFLUENCE DUE TO MIGRATION MUGHAL PAINTERS, DECORATIVE PAINTINGS: MOSTLY DECORATIVE, FLOWERBEDS, COSTUMES, RICH COLOURS, FACIAL FEATURES, BOLD DRAWING AND SHADING TECHNIQUES: BOLD DRAWING, SHADING TECHNIQUES. USE PURE AND BRILLIANT COLOURS).</i></p>	
12	<p>‘Kabir & Raidas’</p> <p>Name of the artwork, artist, sub school, medium & technique – 1 mark Simple living and dignity of work – 1 mark</p> <p align="center"><u>Key points that can be used in the answer:</u></p> <p><i>(‘KABIR & RAIDAS’ (HUMAN FIGURES, OUTDOOR, DIGNITY OF LABOUR, SUFISM, SIMPLE BORDERS, SIMPLE HUT, SIMPLE LIVING HIGH THINKING, MONOCHROMATIC COLOURS, AESTHETIC QUALITIES OF THE PAINTING ETC.))</i></p> <p align="center">(OR)</p> <p>‘Hazrat Nizamuddin Aulia and Amir Khusro’</p> <p>Name of the painting, artist, period, medium & technique – 1 mark Description and Composition – 1 mark</p> <p align="center"><u>Key points that can be used in the answer:</u></p> <p><i>(HAZRAT NIZAMUDDIN AULIA AND AMIR KHUSRO, DEVINE AURA AND HALO, OUTDOORS, FRUIT BEARING TREE, CALM AND PEACEFUL SURROUNDINGS, MUSICAL INSTRUMENT, GURU AND STUDENT RELATIONS, HUMAN LIFE VALUES, MINIMAL ARCHITECTURE.)</i></p>	2	
13	<p>‘Falcon on a Bird-Rest’</p> <p>Name of the painting, artist, period, medium & technique – 1 mark Justification of the evaluation – 1 mark</p> <p align="center"><u>Key points that can be used in the answer:</u></p> <p><i>(PAINTING-‘FALCON ON A BIRD-REST’, ARTIST-BIRD PAINTER USTAD MANSOOR WATERCOLOUR MEDIUM, TEMPERA TECHNIQUE PERIOD-JAHANGIR, FALCON RESTING ON CUSHIONED BIRD-REST. GREAT REALISTIC MANNER WITH DETAILS, YELLOWISH BACKGROUND, BROWNISH-BLACK FEATHERS, BLACK MARKINGS ALL OVER THE WINGS SUGGEST THAT IT IS IN THE LIKENESS OF THE PET-FALCON OF JAHANGIR. EXPRESSION OF CRUELTY IN EYES, SHARP BEAK, ROUND VIGILANT EYE, THIN STRING TIED AROUND THE NECK, ‘JAHANGIR PATSHAH’ ‘UTTAM’, ‘BAHARI’ ARE WRITTEN IN THE PAINTING).</i></p> <p align="center">(OR)</p>	2	

		<p>‘Chand Bibi Playing Polo’</p> <p>Name of the painting, artist, period, medium & technique – 1 mark Justification of the evaluation – 1 mark</p> <p><u>Key points that can be used in the answer:</u></p> <p>(CHAND BIBI PLAYING POLO, DECORATED HORSES, DECCAN SCHOOL, DEPICTION OF NATURE, OUTDOOR SCENE, LIFE OF WOMEN, PRINCESS, FEMALE FIGURES, USE OF TREES AND POND, REPRESENTATION OF FEMALE REFEREE, WOMEN EMPOWERMENT, IMPORTANT ROLE OF FEMALES, WELL COMPOSED, AESTHETIC QUALITIES OF THE PAINTING ETC.)</p>	
		<p>SECTION – C (Attempt any 2)</p>	6 x 2
	14	<p>‘Krishna lifting Mount Govardhana’</p> <p>Name of the painting and artist – 1 mark Sub school, medium & technique – 1 mark Description of subject matter – 2 marks Appreciation of painting – 2 mark</p> <p><u>Key Points that can be used in the Answer:</u></p> <p>(BABUR, HUMAYUN, AKBAR, JANANGIR, SHAH JAHAN, AURANGZEB, GOLDEN TIME PERIOD-AKBAR PERIOD, JAHANGIR PERIOD, DOWN FALL, AURANGZEB. ‘KRISHNA LIFTING MOUNT GOVARDHAN’ ARTIST- MISKIN, PERIOD, AKBAR PERIOD, BASED ON BHAGWAT PURAN, KRISHNA AS MAIN FIGURE, WEARING PITAMBAR, MOUNTAIN IN PERSIAN STYLES, MOUNTAIN USED AS UMBRELLA, VILLAGERS, EK CHASHM, DEDH CHASM, SAVA CHASM, THIN LINES, ANIMALS, MAXIMUM USE OF BLUE COLOUR, RAIN AND CLOUDS, BLEND OF RAJASTHANI AND PERSIAN ART.)</p>	
	15	<p>‘Bharat Meets Rama at Chitrakuta’</p> <p>Name of the Artist and sub school – 2 marks Description of Composition and Technique – 2 marks Depiction of aesthetic parameters and subject matter– 2 marks</p> <p><u>Key points that can be used in the answer:</u></p> <p>(GUMAN, JAIPUR, TEMPERA, RAMA FIGURE, 49 FIGURES, WRITTEN INSCRIPTION, MALE AND FEMALE FORMS, SAINTS, RESPECT TOWARDS ELDER, SIMPLE HUT, NATURE, STORY NARRATION, HALO, WELL BALANCED COMPOSITION, LOVE TOWARDS YOUNGER BROTHER AND FATHER, RESPECT FOR MOTHERS, EXILE, KEEPING PROMISE, AESTHETIC QUALITIES OF THE PAINTING ETC.)</p>	
	16	<p>Origin & development – 3 marks Three phases Deccan art – 3 marks</p> <p><u>Key Points that can be used in the Answer:</u></p> <p>(ORIGIN AND DEVELOPMENT 16TH TO 19TH CENTURIES A.D., MUGHAL EMPEROR AURANGZEB PERIOD SEVERAL ARTISTS MIGRATED TO DECCAN, SUB SCHOOLS-BIJAPUR, AHMEDNAGAR, GOLKONDA AND HYDERABAD, GEOGRAPHICAL AND HISTORICAL IDENTITY KNOWN AS DECCAN. DECCAN HAD- OWN DISTINCTION IN ART, CULTURE, DRAMATICS, LINGUISTICS,</p>	

		<p><i>SOCIAL VALUES, COSTUMES, RELIGIOUS BELIEFS, THOUGHTS AND IDEAS, STYLE AND THEMES-AMALGAMATION OF VARIOUS ART, DECCAN ART TRADITIONS-IRAN, PERSIA, TURKEY, SPECIAL LANDMARK IN THE HISTORY OF ART.</i></p> <p><i>EXPLAIN THREE PHASES OF DECCAN ART-FIRST PHASES, SECOND PHASE, THIRD PHASE,).</i></p>	
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