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INDIAN SCHOOL MUSCAT
HALF YEARLY EXAMINATION 2023
PAINTING (049)

CLASS: XI

Max. Marks: 30

MARKING SCHEME			
SET	QN.NO	VALUE POINTS	MARKS SPLIT UP
B		<u>SECTION A</u>	1
	1.	ii. Dr. V. S. Wakankar	1
	2.	iii. Ushnisha	1
	3.	ii. Seated Buddha Katra Mound	1
	4.	ii. Aurangabad	1
	5.	iii. Gujarat	1
	6.	i. Drawing and Painting.	1
	7.	i. Both A and R are true, and R is the correct explanation of A.	1
	8.	i. Both A and R are true, and R is the correct explanation of A.	1
		SECTION-B	
	9.	<p>‘Jain Tirthankara’</p> <p>Name of the artwork, medium & technique and location – 1 mark Features of Jain Tirthankara - 2 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer</u></p> <p><i>(JAIN TIRTHANKARA VARDHAMAN MAHAVIRA. RED SANDSTONE. CARVING. SITTING POSITION OF PADMASANA, HANDS KEPT UPON EACH OTHER. MATHURA STYLE, GUPTA PERIOD. HEAVINESS OF THE FIGURE, HAIR LOCKS ROUNDED. NOSE, EYES, EYEBROWS AND EARS NORMALLY DESIGNED WITH ACUTE CURVATURE OF LINES. VERY CALM EXPRESSION, DHYANA MUDRA (HALF-CLOSED EYES). GEOMETRIC SHAPES ALSO BEEN CARVED, HALO, THE TORSO OF THE IMAGE SHOWN WITH ENOUGH CLARITY.)</i></p> <p style="text-align: center;">(OR)</p> <p>‘Seated Buddha Katra Mound’</p>	2

		<p>Name of the artwork, medium & technique and location – 1 mark Features of Seated Buddha Katra Mound - 1 mark</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(SEATED BUDDHA KATRA MOUND. RED-SPOTTED SANDSTONE. CARVING, LOCATION-MATHURA, MATHURA STYLE, KUSHANA PERIOD, PADMASANA POSE, LION THRONE, TWO ATTENDANT FIGURES-PADMAPANI & VAJRAPANI BODHISATTVAS. RIGHT HAND - ABHAYA MUDRA, LEFT HAND ON THE THIGH. THE IMAGE IS REPRESENTATIVE OF THE DEVELOPMENT OF BUDDHA SCULPTURES IN LOCAL STYLE.).</i></p>	
	10.	<p>Description of Pre-History – 1 mark Description of Themes used in Bhimbetka Caves – 1 mark</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(PREHISTORY - DISTANT PAST WHEN THERE WAS NO PAPER OR LANGUAGE OR THE WRITTEN WORD OR BOOKS OR WRITTEN DOCUMENTS, IS CALLED PREHISTORY. THESE IN BHIMBETKA - HUNTING, DANCING, MUSIC, HORSE AND ELEPHANT RIDERS, ANIMAL FIGHTING, HONEY COLLECTION, DECORATION OF BODIES, AND OTHER HOUSEHOLD SCENES).</i></p> <p>(OR)</p> <p>‘Wizard’s Dance’</p> <p>Introduction with period, location and medium– 1 Mark Features of the painting– 1 Mark</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(THE PAINTING ‘WIZARD’S DANCE’ IS ON THE CAVE WALL IN BHIMBETKA OF MADHYA PRADESH. MINERAL COLOURS USED, TIME PERIOD 2500 B.C. AN ANIMAL IS SHOWN IN THE AGONY OF DEATH, MEN HAVE BEEN DEPICTED DANCING WITH HOLDING HANDS OF EACH OTHER, 1 PERSON IS SHOWN PLAYING A BIG MUSICAL INSTRUMENT, SOME PEOPLE SITTING TO WATCH THEM. CELEBRATION WITH FULL RHYTHM AND MOVEMENTS.)</i></p>	2
	11.	<p>Description of Mural – 1 Mark Description of Fresco – 1 Mark</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(MURAL - A LARGE-SIZED PAINTING DONE DIRECTLY ON ANY LARGE ARCHITECTURAL SPACE MAY IT BE A WALL, A CEILING ETC. FRESCO - A TYPE OF MURAL IN WHICH PAINTING - NOT DONE DIRECTLY ON A WALL, FIRSTLY A DRY OR WET LAYER OF LIME PLASTER APPLIED ON THE AREA OF WALL TO BE PAINTED AND THEN, PAINTING ONE ON THAT SURFACE. THE LAYER OF LIME PLASTER SOAKS THE COLOURS APPLIED ON THE SURFACE, BECOMES A PART OF THE WALL. SO, FRESCO IS A MURAL BUT A MURAL IS NOT A FRESCO. BOTH ARE DONE IN LARGE SIZE, BOTH ARE WALL PAINTINGS.)</i></p> <p>(OR)</p> <p>Discovery of Ajanta Caves – 1 Mark Explanation of Golden Period of Indian Art – 1 Mark</p>	2

		<p><u>Key points that can be used in the answer</u></p> <p><i>(THE AJANTA SITE - DISCOVERED IN 1819 A.D. BY A HUNTING GROUP OF BRITISH OFFICERS. SITUATED IN AURANGABAD DISTRICT OF MAHARASHTRA STATE. THERE IS A U-SHAPED CLIFF OF A GORGE OF SMALL RIVER WAGHORA, 29 CAVES CARVED. CONSTRUCTED DURING 2ND CENTURY B.C. TO 5TH CENTURY. THE SCHOLARS BELIEVE, NOWHERE IN THE WORLD SUCH BEAUTIFUL PAINTINGS AND SCULPTURE WERE DONE DURING THAT PERIOD. HENCE, THE GOLDEN PERIOD OF INDIAN ART.)</i></p>	
	12.	<p>Mural painting introduction – 1 mark Features of mural painting – 1 mark</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(A MURAL IS ANY PIECE OF ART WORK PAINTED OR APPLIED DIRECTLY ON A WALL, CEILING OR OTHER LARGE PERMANENT SURFACE. A PARTICULARLY DISTINGUISHED CHARACTERISTIC OF MURAL PAINTING IS THAT THE ARCHITECTURAL ELEMENTS OF THE GIVEN SPACE ARE HARMONIOUSLY INCORPORATED INTO THE PICTURE.)</i></p> <p>(OR)</p> <p>Name of the artwork, medium & technique and location – 2 marks Features of Lion Capital – 4 marks</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(LION CAPITAL OF ASHOKA, SCULPTURE OF FOUR 'INDIAN LIONS' STANDING BACK TO BACK. ORIGINALLY PLACED ATOP THE ASHOKA PILLAR AT SARNATH IN THE STATE OF UTTAR PRADESH, INDIA BY EMPEROR ASHOKA, CIRCA 250 BC. THE PILLAR, SOMETIMES CALLED THE ASHOKA COLUMN, IS STILL IN ITS ORIGINAL LOCATION, BUT THE LION CAPITAL IS NOW IN THE SARNATH MUSEUM. THIS ADOPTED AS THE NATIONAL EMBLEM OF INDIA AND THE WHEEL 'ASHOKA CHAKRA' PLACED ONTO THE CENTER OF THE NATIONAL FLAG OF INDIA.</i></p> <p><i>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. CARVED OUT OF A SINGLE BLOCK OF POLISHED SANDSTONE, THE CAPITAL CROWNED BY A 'WHEEL OF DHARMA' (DHARMACHAKRA) POPULARLY KNOWN IN INDIA AS THE 'ASHOKA CHAKRA' WHICH HAS NOW BEEN LOST.)</i></p>	2
	13.	<p>‘Mother Goddess’</p> <p>Name of the artwork, medium & technique and location – 1 Mark Description of Mother Goddess – 1 Mark</p> <p><u>Key points that can be used in the answer</u></p> <p><i>(‘MOTHER GODDESS’, TERRA-COTTA SCULPTURE, MOHENJO-DARO, CRUDE STAND-UP FIGURES. DECORATED WITH NECKLACES. WEARING A LOIN CLOTH. FAN-SHAPED CROWN WITH A CUP LIKE PROJECTION. PELLET EYES, BEAKED NOSE, MOUTH IS SHOWED AS A THIN OPENING.)</i></p> <p>(OR)</p>	2

		<p>Name of the artwork, medium & technique and location – 1 Mark Description – 1 mark.</p> <p style="text-align: center;"><u>Key points that can be used in the answer</u></p> <p>Name: Painted Earthenware Location: Mohenjo-Daro Medium: Clay Technique: Terra-Cotta.</p> <p><i>(MADE ON A POTTER'S WHEEL WITH CLAY. THE SHAPE MANIPULATED BY THE PRESSURE OF CRAFTY FINGERS. AFTER BAKING THE CLAY MODEL, PAINTED WITH BLACK COLOUR. THE MOTIFS ARE GEOMETRIC FORM. DESIGNS ARE SIMPLE BUT WITH A TENDENCY TOWARDS ABSTRACTION. HIGH POLISH USED AS A FINISHING TOUCH.)</i></p> <p>Name: Unicorn Bull Seal Location: Mohenjo-Daro Medium: Steatite Stone Size: 2.2 X 2.5 X 1.4 Cm. Technique: Carving</p> <p><i>THIS SEAL CALLED UNICORN BULL. THE FIGURE DEPICTED ON IT IS THE MIXTURE OF TWO ANIMALS. UP TO NECK- LOOKS LIKE A HORSE, HAVING SINGLE HORN, SPECIAL CURVATURE. REST OF THE BODY LOOKS LIKE A BULL WITHOUT THE HUMP. SOME INSCRIPTIONS OF SYMBOLS ARE MADE ON IT WHICH HAVE DIFFERENT SHAPES.</i></p>	
		SECTION-C (Attempt any 2)	6 x 2
	14.	<p>Introduction of Gandhar and Mathura School of Arts – 2 Marks. Comparison between Gandhar and Mathura School of Arts – 4 Marks</p> <p style="text-align: center;"><u>Key points that can be used in the answer</u></p> <p><i>(IN THE KUSHANA DYNASTY, TWO SCHOOLS OF ART, ONE GANDHAR NEAR PESHAWAR, 'GANDHAR SCHOOL OF ARTS'. BUT, SURROUNDING MATHURA, THE SECOND CAPITAL CITY OF 'MATHURA SCHOOL OF ARTS' OR 'INDIAN STYLE OF ART'.</i></p> <p><i>GANDHARA SCHOOL OF ART - STYLE OF BUDDHIST VISUAL ART. HELLENISTIC FEATURES. RELIGIOUS INFLUENCES INCLUDE BUDDHISM AND HELLENISTIC REALISM. THE EXPRESSION OF CALMNESS. GANDHARA IMAGES, EYES LONGER, EAR LOBES SHORTER NOSES SHARPER AND BETTER DEFINED. IN GANDHARA STYLE, THE HALO - NOT DECORATED, IN GENERAL, AND THE IMAGES ARE MUCH EXPRESSIVE. IN GANDHAR SCHOOL, IMAGES CARVED WITH FINER DETAILS -CURLY HAIR, ANATOMICAL ACCURACY, SPATIAL DEPTH, FORESHORTENING. GANDHAR - FUSION OF GRECO-ROMAN-INDIAN STYLES.</i></p> <p><i>MATHURA SCHOOL OF ART - SUBJECTS FROM HINDUISM AND JAINISM AS WELL. MATHURA BUDDHA - DELIGHTED IN MOOD, SEATED IN PADMASANA AND RIGHT HAND IN ABHAYAMUDRA, LEFT HAND ON LEFT THIGH SHOWING MALENESS. MATHURA TRADITION, BUDDHA IMAGES HAVE LONGER EAR LOBES, THICKER LIPS, WIDER EYES, PROMINENT NOSE. MATHURA STYLE THE HALO AROUND THE HEAD OF BUDDHA, HEAVILY DECORATED WITH GEOMETRICAL MOTIFS AND THE IMAGES. BUDDHA SURROUNDED BY TWO MONKS: PADMAPANI (HOLDING LOTUS)</i></p>	

		AND VAJRAPANI (HOLDING VAJRA). DURING THE EARLY PERIOD, LIGHT VOLUME HAVING A FLESHY BODY WAS CARVED).	
15.	<p>Name of the artwork, medium & technique and location – 2 marks Features of Male Torso sculpture – 2 marks Justification to like or dislike the sculpture – 2 marks</p> <p style="text-align: center;"><u>Key points that can be used in the answer</u></p> <p>(MALE TORSO, RED LIMESTONE, CARVING, HARAPPA NEARLY FIVE THOUSAND YEARS AGO, SOCKET HOLES IN THE NECK AND SHOULDERS FOR THE ATTACHMENT OF HEAD AND ARMS, IT IS AN IMPRESSIVE EXAMPLE OF STONE CARVING, HANDLING OF THREE-DIMENSIONAL VOLUMES.</p> <p>IT IS SURPRISING THAT THE SCULPTOR, FRONTAL POSTURE OF THE TORSO HAS BEEN DELIBERATELY A DOPED, SHOULDERS ARE WELL CARVED, ABDOMEN LOOKS SLIGHTLY PROMINENT, SCULPTURE SHOWS A MUSCULAR AND ROBUST MALE-ABSOLUTELY REALISTIC DETAILS. CHEST AND STOMACH ARE GIVEN A PERFECT SHAPE, 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. 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.)</p> <p style="text-align: center;">(OR)</p> <p>Name of the artwork, medium & technique and location – 2 marks Features of Dancing Girl sculpture – 2 marks Artistic aspects of the sculpture – 2 marks</p> <p style="text-align: center;"><u>Key points that can be used in the answer</u></p> <p>Name: Dancing Girl Location: Mohenjo-Daro Size: 10.5 X 5 X 2.5 Cm. Medium: Bronze Technique: Casting (DANCING GIRL, BRONZE STATUETTE CREATED OVER 4,500 YEARS AGO, LOST-WAX CASTING TECHNIQUE, MOHENJO-DARO, RARE AND UNIQUE MASTERPIECE. THE CULTURAL ARTIFACT REFLECTING THE AESTHETICS OF A FEMALE BODY AS CONCEPTUALIZED DURING THAT HISTORICAL PERIOD, ASSUMPTION OF HER PROFESSION. MORE NATURAL POSE THAN COMPARED TO OTHER MORE FORMAL FIGURES. THE MOST CAPTIVATING PIECE OF ART FROM AN INDUS SITE. 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.)</p>		

	16.	<p>Name of the artwork, medium & technique and period – 1 mark Description of Chauri Bearer – 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer</u></p> <p>Chauri Bearer (Yakshi) From Didar Ganj Medium: Polished Sandstone Circa: 3rd Century B.C. Dynasty: Mauryan Period Finding Site: Didarganj, Patna, Bihar Size: Height 64” (5 Ft 4 Inches)</p> <p><i>(CHAURI BEARER FROM DIDAR GANJ, LOCATION-PATNA, POLISHED SANDSTONE, FINE CARVING, MAURYAN PERIOD, TALL AND WELL-PROPORTIONAL FREE-STANDING SCULPTURE, YOUNG CHATTY WOMAN, KNOWN AS YAKSHINI, HOLDING A CHAURI (FLYWHISK), ADORNED WITH JEWELS ON THE FOREHEAD, EAR-RING, NECKLACES, BANGLES, GIRDLE OVER LOIN CLOTH AND LACES.)</i></p>	
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