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INDIAN SCHOOL MUSCAT
HALF YEARLY EXAMINATION 2022
(SCULPTURE - 051)

CLASS: XI

Max. Marks: 30

MARKING SCHEME			
SET	QN.NO	VALUE POINTS	MARKS SPLIT UP
A	Q. 1	Select the right answer from the given options: (MCQ)	1 x 8
	(A)	(b) Madhya Pradesh	
	(B)	(c) Ushnisha	
	(C)	(b) Seated Buddha Katra Mound	
	(D)	(b) Padmapani Bodhisattva	
	(E)	(a) Casting, carving and terracotta	
	(F)	(c) Wall of caves	
	(G)	(c) Harappa	
	(H)	(c) Waghora river	
		<p style="text-align: center;">SECTION - B (Short answer type questions) Answer for this question is expected in around 100 word</p>	2 x 5
	Q 2.	<p>MARKING SCHEME Name of the artwork, medium & technique – 1 mark Description – 1 mark</p> <p><u>Jain Tirthankara:</u> 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. Hair locks are rounded but other features like nose, eyes, eyebrows and ears are normally designed with acute curvature of lines. Tirthankara Mahavira is looking very calm, concentrating his mind in Dhyana Mudra (half-closed eyes) to attain enlightenment. Some geometric shapes have also been carved halo of the sculpture. The torso of the</p>	

		<p>image has been shown with enough clarity.</p> <p>(OR)</p> <p>MARKING SCHEME Name of the artwork, medium & technique – 1 mark Description – 1 mark</p> <p><u>Seated Buddha Katra Mound:</u> 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>	
	Q 3.	<p>MARKING SCHEME How old art is – ½ mark Creation of art – 1 mark Reason to create art – ½ mark</p> <p>The Prehistoric man so as to fulfil his daily needs like food, shelter, clothing or so as to make him safe from heat and rain or the natural disasters or to kill and fight with the big beasts, wanted to make some plan. He felt very weak and helpless. So, for achieving his dreams, he decided to do some magic for gaining strength to kill the big beasts and to please the nature and the supreme controlling power (God). He did few drawings on the walls of caves with wood, stone and mud. He dragged with fingers some zig-zag lines and later with tools, he did engravings on the soft layer of clay pasted on the cave walls as the surface for walls was very rough. So, art was born 45,000 to 35,000 years ago. Their efforts for frightening the big beasts by drawing the shapes of big beasts on the cave walls succeeded and this beginning of art also fulfilled their holy purpose.</p> <p>(OR)</p> <p>MARKING SCHEME Name of the artwork – ½ mark Location & colours used: ½ mark Description – 1 mark</p> <p>The painting ‘Wizard’s Dance’ is on the cave wall in Bimbetka of Madhya Pradesh. Mineral colours used to make this artwork in the period of 2500 B.C. In this painting, an animal is shown in the agony of death and the men have been depicted dancing with holding hands of each other and a person is shown playing a big musical instrument and some are sitting to watch them. It is the initial painting which shows the celebration with full rhythm and movements. This is perhaps the earliest example of the development of music, dance and theatre.</p>	

Q 4.	<p>MARKING SCHEME Name of the technique – 1 mark Description of the method – 1 mark</p> <p>The painting techniques at Ajanta are similar to European fresco technique. First, a rough plaster of clay, cow dung, and rice husks were pressed on to the rough cave walls. This was then coated with lime paste in order to create a smooth working surface. The dark outlines of the figures were then added followed by a palette of only 6 colours. The pigments the artists used came from natural resources.</p> <p style="text-align: center;">(OR)</p> <p>MARKING SCHEME Discovery of site, period & location – 1 mark Description – 1 mark</p> <p>The Ajanta site has been discovered in 1819 A.D. by a hunting group of British officers. These caves are not in a sequence because they could not be found at a time. This holy pilgrimage of Indian paintings set like a huge amphitheater is situated in Aurangabad district of Maharashtra state. There is a U-shaped cliff of a gorge of small river ‘Waghora’ where 29 caves have been carved. These caves have been constructed during 2nd century B.C. to 5th century A.D. Ajanta is a great treasure. Its caves are a fine example of rock-cut architecture. They contain some refined sculpture, and more importantly paintings of matchless beauty. In fact, the bright history of Indian paintings starts from the wall paintings/Frescoes of Ajanta. The scholars believe, nowhere in the world such beautiful paintings and sculpture were done during that period. That is why it is known as the golden period of Indian Art.</p>	
Q 5.	<p>MARKING SCHEME Name of the technique – 1 mark (1/2 mark each) Description – 1 mark (1/2 mark each)</p> <p>The painting techniques at Ajanta are similar to European fresco technique. First, a rough plaster of clay, cow dung, and rice husks were pressed on to the rough cave walls. This was then coated with lime paste in order to create a smooth working surface. The dark outlines of the figures were then added followed by a palette of only 6 colours. The pigments the artists used came from natural resources. A mural is any piece of artwork 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.</p>	
Q 6.	<p>MARKING SCHEME</p> <p>Name of the artwork – ½ mark Location & medium / technique - ½ mark Description – 1 mark</p> <ul style="list-style-type: none"> • The Indus valley terra-cotta sculpture ‘Mother Goddess’ is mainly found in Mohenjo-Daro. 	

		<ul style="list-style-type: none"> Usually these figures are crude stand-up figures. It is mostly decorated with necklaces hanging over the prominent breast and wearing a loin cloth and a griddle. The fan-shaped crown with a cup like projection on each side is only a decorative feature of the mother goddess. The pellet eyes and beaked nose are very simple shaped in figure and mouth is showed as a thin opening. <p style="text-align: center;">(OR)</p> <p>MARKING SCHEME Name of the artwork, medium & technique – 1 mark (1/2 mark each) Description – 1 mark (1/2 mark each)</p> <p>(a) Painted Earthenware: 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) Unicorn Bull Seal: 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>	
	Q 7.	<p style="text-align: center;">SECTION – C Attempt <u>any two</u> questions from the given options. (Long answer type questions) Answer for this question is expected in around 200 words.</p>	6 x 2
	(A)	<p>MARKING SCHEME Name of the school – 1 mark (½ mark each) Medium, technique, location & period – 1 mark Style of the sculpture: 2 marks Description / features – 2 marks</p> <p>In the Kushana Dynasty, two schools of art had been developed. One is Gandhar 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><u>Gandhara School of Art</u> is a style of Buddhist visual art. It has Hellenistic features in the Buddha image. Religious influences include Buddhism and Hellenistic realism. The expression of calmness is the centre point of attraction of Gandhar Buddha. In Gandhara images, eyes are longer, ear lobes shorter and noses sharper and better defined. In Gandhara Style, the halo is not decorated, in general, and the images are much expressive. 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.</p> <p><u>Mathura School of Art</u> deals with subjects from Hinduism and Jainism as well. Mathura Buddha is delighted in mood, seated in Padmasana and right</p>	

		<p>hand in Abhayamudra and left hand on left thigh showing maleness. Mathura tradition, Buddha images have longer ear lobes, thicker lips, wider eyes and a prominent nose. Mathura style the halo around the head of Buddha was heavily decorated with geometrical motifs and the images are less expressive. Buddha surrounded by two monks: Padmapani (holding Lotus) and Vajrapani (Holding Vajra). During the Early period, light volume having a fleshy body was carved.</p>	
	(B)	<p>MARKING SCHEME Name of the sculpture – 1 mark Medium & technique – 1 mark Description – 4 marks</p> <p><u>Male Torso, Harappa:</u> 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. 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. 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. 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. 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 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>MARKING SCHEME Name of the sculpture – 1 mark Medium, technique, location & period – 1 mark Description – 4 marks</p> <p><u>Dancing Girl, Mohenjo-Daro:</u> 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. This statue is a cultural artifact reflecting the aesthetics of a female body as conceptualized during that historical period. 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. 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. Archaeologists regard the Dancing Girl as: ‘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>	
	(C)	<p>MARKING SCHEME Name of the sculpture – 1 mark</p>	

	<p>Medium, technique, location & period – 1 mark</p> <p>Description – 4 marks</p> <p><u>‘Lion Capital of Sarnath’:</u> 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. The pillar, sometimes called the Aśoka Column, is still in its original location, but the Lion Capital is now in the Sarnath Museum. 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. 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 was believed to be crowned by a ‘Wheel of Dharma’ (Dharmachakra) popularly known in India as the ‘Ashoka Chakra’ which has now been lost. There is a similar intact Ashoka pillar in Thailand with a similar four lion capital intact and crowned with Ashoka Chakra/Dharmachakra.</p>	
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