

Question Paper Design

Painting

Sr. Secondary Course

Theory: 40 Marks

Practical: 60 Marks

1. Weightage by Objectives

Objectives	Marks	Percentage of the Total Marks
Knowledge	15	37.5%
Understanding	10	25%
Application	05	12.5%
Skills	10	25%
Total	40	100%

2. Weightage by Types of Questions

Types of Question	Number of Question	Mark of Each Question	Estimated time a learner is expected
Long answer question	4	4 Marks/10 mins each	40 mins
Short answer question	9	2 Marks/6 mins each	54 mins
Very short answer question	5	1 Marks/3 mins each	18 mins
	19	40 Marks	112 Mins

3. Weightage by Content

Module	Marks	Number of Questions	Total Marks
1. Brief History of Indian Painting	15	06	4×2 = 8 2×3 = 6 1×1 = 1
2. Brief History of Indian Sculpture	10	05	4×1 = 4 2×2 = 4 1×2 = 2
3. Method and Material used in Drawing and Painting	10	05	4×1 = 4 2×2 = 4 1×2 = 2
4. Tribal and Folk Art	05	03	1×1 = 1 2×2 = 4

Sample Question Paper

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Time: 2 hours

Marks: 40

Attempt All Questions:

- The question having 1 mark should be answered in about 15 words.
- The question having 2 marks should be answered in about 35 words.
- The question having 4 marks should be answered in 80 words.

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1. Write the name of different kinds of rock art in the pre-historic period with example. 1
 2. Where is the figurine of the Dancing Girl exhibited. What are the difference between right hand and left hand's jewellery of the Dancing girl? 1
 3. Who was the Dying Princess? How do attendants are caring the Dying Princess in the painting? 1
 4. Why do the Chauri Bearer is known as the star of Mouryan Yaksha sculptures? 1
 5. What are the material used in Kalighat painting? 1
 6. Write the distinctive feature of the Mughal Style. 2
 7. Explain the place where the Company painting the first produced. 2
 8. Who was the famous painter of Jahangir court? Explain one of the painting done by him/her? 2
 9. Describe the jewellery and dress were stuck on the figure of Mother Goddess. 2
 10. How do Gandhara art influenced by Indian and Greek art? 2
 11. Explain the fresco technique of mural painting. 2
 12. What are the purpose of those paintings painted in the monastery? 2
 13. Write the traditional methods of Madhubani painting. 2
 14. Explain in brief the designs and patterns used in Kolam art. 2
 15. Describe the potrait of Jahangir Holding a Picture of Madona. 4

Sample Question Paper

16. Why Gupta Period is considered as important period in history of art? Write the name of God and Goddess of Gupta sculpture representing. 4
17. Write the steps craftman created the surface of the rockface. Explain the general theme of the cave paintings. 4
18. Why it is stated that Deccani School was more than equal to the Mughal School? Write the themes of Deccani miniature paintings. 4

Marking Scheme

Painting

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1. The different kinds of rock art in the pre-historic period are: 1
 - (i) Bhimbetka rock painting; example – Fighters
 - (ii) Pachmarhi rock painting; example – Rows of cows.
 - (iii) Mirzapur rock painting; example-Primitive hunter.
2. Two heavy bangles on her right arm seem dramatically limited when compared to the left which has bangles almost upto the shoulder. The figurine of the ‘Dancing Girl’ collected at the National Museum, New Delhi. 1
3. ‘Dying Princess’ represents the heart broken wife of Buddha's brother, Nanda, One of the attendants is fanning her, one is checking the princess pulse, another one is with Persian cap and other one with distinctly African face signalling some one to bring something. 1
4. ‘Chauri Bearer’ was known the star of Mauryan Yaksha sculputure because of its highly polished red sandstone and stone carving. 1
5. Paper, natural and vegetable colours, brushes, gum, poster colours etc. used in the Kalighat Painting. 1
6. Mughal art is marked by realism, careful and refined draftmanship, mastery of composition, rich palette of delicate shades. It is aristocratic and secular in nature based immediately on observation. Travellers influenced the Mughal paintings in the increased use of shading and linear perspective. 2
7. Company painting were first produced in Madras Presidency and soon to the other parts of India such as Murshidabad, Patna, Banaras, Lucknow, Agra, Delhi, Punjab and other centres in Western India. Indian started fulfilling the demand for paintings of landscapes flora and fauna, images of native rules, court scene, historical monuments festivals ceremonies, trades and occupations as well as portraits. 2
8. Ustad Mansur was the famous painter of Jahangir's court. ‘Price with a Falcon’ is one of the excellent examples by Ustad Mansur. Flat colours are used in this painting, rich brigh colours like green, red, yellow ochre, black etc. are used. He is wearing a glove in one hand and holding a falcon. He stands against a flat back ground of sky. The clouds and birds imply space in the painting. 2

9. The figure is ornamented with heavy necklaces, pendants and armbands. The fan-shaped turban is flanked by two bowls. Soot marks on the bowls suggest that they were used as lamps or incense burners and the figurine was votive in nature. 2
10. Gandhara art is a creative synthesis of Indian and Greek influences, took root in the Gandhara region. Its theme was Buddhism. The Gandhara school specialised in images of Buddha and almost neglected other beings like women and animals. The style of Gandhara art was Greek-Roman. The spirit was Indian. Its theme was the life of Buddha. 2
11. Fresco is the technique in which the painting is executed upon freshly-laid or wet lime plaster. Water-mixed lime is used as the vehicle for the pigment to merge with the plaster. As the sets, the moisture evaporates and the calcium in the lime turns into a fine layer of calcium carbonate on the surface of the painting. This protects the colour. 2
12. The purpose behind the painting of monasteries are the various lives of Buddha here was to remind the monks of their ideal and the hardships he faced on his journey towards enlightenment. These paintings show familiarity and interest in details of contemporary, everyday life as well mythology. 2
13. The Madhubani painting is traditionally done on freshly smeared with cow dung and mud finally coated with paste of powdered rice. The painting also use two-dimensional imagery. The colours used are derived from plants. They ornate floral patterns, figures with bulging eyes and outlines of borders etc. are made. Figures from nature and mythology are also adapted to suit their style. 2
14. The pattern range between geometrical and mathematical line drawings around a matrix of dots to free from art work and closed shapes. Dots are arranged in a specific sequence and order, these dots are joined with straight lines to create the patterns and forming wonderful design. 2
15. The painting 'Jahangir Holding a Picture of Madona' is an example of regard to every religion by the Mughals. It is a portrait of 'Jahangir with a Picture of Madona' (Mother Mary). Jahangir's love of art can be easily observed by portraying himself with the portrait of Madona in his hands. The respect to the European culture can also be seen in this painting. Portrait means a painting in which we can identify the individual by his face. Abul Hasan was one of the famous and dedicated artists of Jahangir's atelier.

This small but warmly drawn portrait of Jahangir is one of the best studies of the emperor as also one of the best portraits the world has ever created. Jahangir was liberal to all religions. His interest in Christianity is shown by holding the picture of virgin Mary. The portrait is placed at the centre of the composition which is very unique and different from the other portrait. The various decorative borders around the portrait. 4

16. The Gupta era is known as the important period of the Indian art history. The large number of Buddhist, Jain and Hindu sculptures found all over India, stands testimony to the fact the period saw the emergence of mythologies and deities. The Gupta ruled over a large part of India and sculpture was a major art

Marking Scheme

activity. The sculpture of this period had a certain universality but regional differences continued. Gupta sculpture had elaborate halos around their heads. Both shoulders began to be covered and the figure became refined in general. Mathura produced a large number of Buddhist sculptures. The Mathura sculptures created slim, tall, elegant figures. The Gupta capital Patliputara mostly produced mental sculptures.

The large number of sculptures representing the various Gods and Goddess like Ram, Krishna, Varaha, Narsimha and Vamana were produced. The atmosphere of religious tolerance also led to the creation of Jain and Buddhist sculptures in significant numbers. Siva was represented both as the linga and human figure. 4

17. The craftsmen first created an almost plane surface on the rockface with chisel and hammer. Then the surface was prepared with rough layer of earth mixed with rock sand, vegetable fibres, paddy husk, grass. A second coat of mud mixed with fine rock powder or sand and fine fibrous vegetable material was then applied over it. The surface was finally finished with a thin coat of lime wash. Over this surface, outlines were drawn boldly than the spaces filled with requisite colours.

The general theme of the paintings on the ceilings, walls and pillars of the caves is the depiction of various Jataka stories, the Bodhisatvas a person, who is able to reach nirvana but delays doing so through compassion for suffering beings and incident associated with the life of Buddha. The ceiling decoration invariably consists of decorative patterns, geometrical as well as floral. 4

18. The Deccani school was more than equal to the Mughal school. It had a fine combination of Persian lyricality, the deep sensitivity of the Deccan and the discipline of European portrait. The energetic composition, sensitive colours, fair complexioned, large-eyed, sharp-featured, passionate men and slender, delicate featured women created an aura of romance.

The theme of Deccani miniatures is mainly royal personages and scenes from their life. The use of mineral and vegetable colours was the rule. The elongated human figures are possibly in the influence of the Vijayanagar frescoes, while the floral springs in the background, the high horizons and the general use of landscape show Persian influence. The brilliant composition of elements, the refined finish and harmony are the chief indicators of the Deccan miniature art. 4

