

DAV PUBLIC SCHOOLS, ODISHA, ZONE

HALF YEARLY EXAMINATION: 2023-24

CLASS :XII, SUBJECT : PAINTING(049), SET-2

QUESTIONWISE ANALYSIS

Sl No.	Chapters / units	Forms of Question - (LA,SA, VSA)	Marks Allotted	(R), (U), (A), (H), (E)
1	Rajasthani school	LA	6 (+1 Extra)	A+E
		SA	2	H
		VSA	1	R
2	Pahari school	LA	-	-
		SA	2	H
		VSA	1+1	R,R
3	Mughal	LA	6	A
		SA	2	U
		VSA	1+1	R,R
4	Deccan	LA	-	-
		SA	2	U
		VSA	1+1+1	U,R,U

ANNEXURE –C				
DAV PUBLIC SCHOOLS, ODISHA, ZONE				
HALF YEARLY / PA-II EXAMINATION: 2023-24				
CLASS :XII, SUBJECT :PAINTING(049), SET-2				
MARKING SCHEME				
QSTN NO	Value Points	Marks Allotted	PAGE NO. OF NCERT	P I P
1.	i.Mewar	1	15	21-22
2.	i.Akbar	1	38-43	53
3.	iv) A is false but R is true	1	66	73
4.	ii) Ali Adil Shah I	1	57	67
5.	ii) UstadMansoor	1	52	61
6.	i)17th to 19 th C AD.	1	67	40
7.	ii) Silver	1	-	47
8.	iii) A is true but R is false.	1	55-56	66
9.	<p>Name of the Painting, Artist, sub school - 1mark</p> <p>Description ofcomposition - 1mark</p> <p><u>Expected key points for the answers-</u></p> <p>(Title- Krishna with Gopies, Artist- Manaku, Basohli school, Gita Govinda, tempera, water colour, EK- Chasma, Krishna figure, Pitamber, Beetle wings, eight Gopis, Jewellery, Pitamber, Smiling face, Identical faces, high horizon, Mughal influence Stylized tree, devotion, other aesthetics.)</p> <p style="text-align: center;">OR</p> <p>(Title- Nand, Yasoda and Krishna with Kinsmen going to Vrindavan, Artist- Nainsukh, Kangra school, tempera, water colour, Pitamber, landscape, kinsmen, multiple forms, realistic cattle, Mughal influence, jewellery, human value- stay united with your kith and kin., individual portraiture, subtle colour scheme, principle of art, fine line, perspective, other aesthetics)</p>	2	81	49
			83	51

	<p>(emphasis), yellow pitambar, Persian influence (stylized mountain, dedh -chasma), Indian influence(ek- chasma), bright colour scheme,dark blue colour sky, depiction of domestic and wild animals, Mughal costume, compositional arrangement, realistic style, Individual portraiture.)</p> <p style="text-align: center;">OR</p> <p>Answer- Marriage procession of Dara Shikoh</p> <p>(Title- Marriage procession of Dara Shikoh, Artist- Haji Madni, Dara on brown stallion, Provincial Mughal, tempera, water colour, green nimbus around Shahjahan’s head, night scene , brilliant colour scheme, perspective, fire work, glamour of marriage procession with all its pomp and show, individual portraiture, ladies elegantly mounted on elephant, most of the figure in Ek- Chasma, decorated border, other aesthetics)</p>		NCERT-54	65
12.	<p>Answer- Chand Bibi Playing Polo OR Hazrat Nizamuddin Auliya and Amir Khusrau</p> <p style="text-align: center;"><u>MARKING SCHEME</u></p> <p>Name of Painting and school - 1mark Description and composition - 1mark</p> <p style="text-align: center;"><u>Expected key points for the answers-</u></p> <p>(Title-Chand Bibi playing polo, Golconda school, Sportsman spirit of Chand Bibi and her companions, women empowerment, important role of females, sporty life/braveries of court ladies, female figures, representation of female referee, well composed, depiction of nature- receding landscape, stony background, spatial depth with Persian influence, dark blue sky, yellowish sun, silver colour lake with birds, symmetrical composition, Persian calligraphy on upper and lower level of the painting, aesthetic qualities of the painting, linear beauty, harmonious contrast colour, silvery lake, aquatic birds etc.)</p> <p style="text-align: center;">OR</p> <p>(Title- Hazrat Nizamuddin Auliya and Amir Khusrau, 18th C AD, Hyderabad school, teacher student relationship, divine aura and halo, outdoors, minimal architecture, calm and peaceful, facial expression, surrounding, ek-chasma, dedh-chasma, fruit bearing tree, flower bed, musical instrument, human life value, bright colour, vigorous line, other aesthetics</p>	2	66	73
			65	71

13.	<p>Answer- Falcon on a Bird rest</p> <p style="text-align: center;"><u>MARKING SCHEME</u></p> <p>Name of Painting and artist- 1mark Description and composition - 1mark</p> <p style="text-align: center;"><u>Expected key points for the answers-</u></p> <p>(Title- Falcon on a Bird rest, Artist Ustad Monsoor, Medium- Water colour on paper, the falcon bird presented by Jaha Abas of Safavid, Preserved in Jahangirnama, cruel vigilant eye, sharp beak, white body brownish-greyish wing detailing on feather, three words - Jahangir Patsaha, Bahari, Uttam, and sign of the artist in Persian script etc.)</p> <p style="text-align: center;">OR</p> <p>Answer- Kabir and Raidas,</p> <p>Name of the Artist, sub school, emotion - 1mark Description and composition - 1mark</p> <p style="text-align: center;"><u>Expected key points for the answers-</u></p> <p>(Title- Kabir and Raidas, Shahjahan school, simple village background, work is worship, monochromatic Colour scheme, facial expression, dedh- chasma, ek- chasma, meditative mood, expression, anatomy, simple living high thinking, communal harmony, family occupation, decorative border.)</p>	2	52	61
14	<p><u>Answer- MaruRagini</u></p> <p style="text-align: center;"><u>MARKING SCHEME</u></p> <p>Name of Painting and artist- 2marks Description and composition - 2marks Aesthetic parameter- 2marks</p> <p style="text-align: center;"><u>Expected key points for the answers-</u></p> <p>(Answer any one from-Maruragini OR ChauganPlayers)</p> <p>(Title – MaruRagini, Artist-Sahibdin, School-Mewar school, Other Key Points- Decorative Camel, bright colours, Rajasthan custom, figures at the back are big, jewellery adorned by both Dhola & Maru, Yellowish desert background, blue sky, along with attendant, escort and dog, linear beauty, colour scheme etc.)</p> <p style="text-align: center;">OR</p> <p>Answer- ChauganPlayers</p> <p style="text-align: center;"><u>MARKING SCHEME</u></p>	6	28	29

	<p>Name of Painting and artist- 2marks Description and composition - 2marks Aesthetic parameter- 2marks <u>Expected key points for the answers-</u></p> <p>(Title-ChauganPlayers,Artist-Dana, School-Jodhpur school, Other Key Points- Decorative and galloping horses, Holded polo sticks with radial balance to cover the ball, bright colours, bell shaped skirt/ghagra, figures at the back are big and their horses shown facing each other, Horses for companions shown in lower level in short but their horses shown running in opposite direction, jewelry adorned by the princess, Flat background, two dimensional quality, Mughal influence on women, Deccan influence in horses, Bundi influence in facial expression, and Kishangarh type serpentine style hair lock, eyes with folk style, aesthetic qualities of the painting- Expressive faces, Linear beauty, Colour combination, symmetric and radial balance, etc.)</p>	30	33	
15	<p>Main Characteristics of Rajasthani School of art</p> <p style="text-align: center;"><u>MARKING SCHEME</u></p> <p>Various Themes :Religious, Historical, General - 2marks Depiction of Figures, custom-2 marks</p> <ul style="list-style-type: none"> • linear beauty, Colour -1mark • Background and Stylization-1mark <p><u>Key point that can used in answer</u></p> <ul style="list-style-type: none"> • Diverse subject matter devided in to three parts • Religious painting -Ramayan, Mahabharat, Bhagwatpuran • Literacy painting- Indian epics, devotional poetry, Romantic Poetry and Indian music • General-Court scences, Battle scences, portraits, night scences, general life and folk lores. <ul style="list-style-type: none"> ➤ Depiction of Human Figure <ul style="list-style-type: none"> • Round face with pointed nose, Elongated eye, Body is smaller in proportion, Yellowish skin, Faces are Ek – Chasma and brighter, Light and shadow on face ➤ Depiction of women- Soft face , high neck and Sloping forehead, Pointed nose and well cut lips, Thin fingers Slim, Flexible and tall bodies, Lotus eyes and bow like eyebrow • Linear beauty- Developed from western and Central Indian style- Bold lines are apparent in the initial phases. Later line became thin rhythmic, soft and graceful 	6	10-34	24-27

	<ul style="list-style-type: none"> • Colour scheme- Colour brings out the effect of all emotions like- Red for anger ,passion and fury • Yellow for marvellous and blue for royal splendour • Red, yellow, blue, brown, white without mixing any colour • Gold and Silver colour • Two dimensional Painting- Simple line and flat colour, Perspective and horizon line not important <ul style="list-style-type: none"> ➤ Symbolism, Natural elements, Ragmala and Baramasa ➤ Spiritual love • Love and devotion, Spiritual emotions <ul style="list-style-type: none"> ➤ Background- Depiction Nature • Trees, Mountains, water springs, floral trees and lakes • Animals, birds,creepers, clouds and streams <ul style="list-style-type: none"> ➤ Stylisation- Ornamental trees • Ornamentation border decoration with calligraphy 			
16.	<p>Introduction and Preparation of base - 1 MARK</p> <ul style="list-style-type: none"> • Preparation and types of colours - 2 MARKS • Different stages - 2 MARKS • Conclusion - 1 MARK <p style="text-align: center;"><u>Expected key points for the answers-</u></p> <p><u>Introduction</u> During early Mughal phase art work was produced collaborative efforts by the team of artists and based on one’s specialization. Some also have been produced single handedly.</p> <p><u>Preparation of base</u> (Sheet of handmade paper prepared, cut and sized, space left for the artist to paint, pages ruled and texted, then artist composed synoptic visual.</p> <p><u>Preparation of colour-</u> Artists of Mughal court are master in preparation of colours, colours are opaque, obtained from natural sources (mineral, metal, flowers) by grinding and mixing, paint brushes made with the hair of squirrels or kittens. Plant glue used as binder.</p> <p>Vermillion from cinnabar Ultramarine from Lapiz Lazuli Bright Yellow from orpiment White from shells Black from charcoal or lampblack Gold and silver were mixed with colour or sprinkled to add extravagance to a painting</p>	6	48-49	57

Different stages of making composition:

Tarh(beginning of composition)

Chiharanama(to portraits)

Rangamizi(final stage of colouring)

Conclusion

After completion of painting, **agate**, a gem stone, was used to burnish the work from the back side to set the colours and give desire radiance to the painting. After that paintings were mounted in the albums or book with golden border and embellished with flora, fauna and often human figures.

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