

**SAMPLE QUESTION PAPER
PAINTING (332) - NEW COURSE**

Time: 2 hrs

Maximum Marks: 40

Note:

- i. This question paper consists of **17** questions in all.
- ii. All questions are compulsory.
- iii. Marks are given against each question.
- iv. **Section A** consists of
 - Q.No. 1 to 8** – Multiple Choice type questions (MCQs) carrying 1 mark each. Select and write the most appropriate option out of the four options given in each of these questions. An internal choice has been provided in some of these questions. You must attempt only **one** of the given choices in such questions.
- v. **Section B** consists of Objective type questions - **Q.No. 9 to 11** –
 - a) Read the passage and attempt the following questions.
 - b) Read the passage and attempt the following questions.
 - c) Read the passage and attempt the following questions.
- vi. **Section C** consists of Subjective type questions. **Q.No. 12 to 17** -
 - a) **Q.No. 12 to 14** – Short questions carrying 02 marks each to be answered in the range of 30 – 40 words. An internal choice has been provided in some of these questions.
 - b) **Q.No. 15** – Long Answer type questions carrying 04 marks each to be answered in the range of 70 – 80 words. An internal choice has been provided in some of these questions.
 - c) **Q.No. 16 and 17** – Long Answer type questions carrying 05 marks each to be answered in the range of 90 – 100 words. An internal choice has been provided in some of these questions.

SECTION - A

Choose the correct answer below the question.

- 1.** Where are Altamira “Caves Located”? 1
 - A. India
 - B. Spain
 - C. Australia
 - D. USA

- 2.** Where did “Chamba School” flourish? 1
 - A. Himachal Pradesh
 - B. Arunachal Pradesh
 - C. Kashmir Valley
 - D. Rajasthan

- 3.** Where are “Ajanta Caves”? 1
 - A. Aurangabad, Maharashtra.
 - B. Amaravati, Andhra Pradesh
 - C. Kochi, Kerala
 - D. Lothal, Gujrat

4. Choose the right description for the word “Mural”. 1
- A. Any artwork created on water.
 - B. Any artwork painted on the ground.
 - C. Any artwork painted or applied directly on a wall or ceiling.
 - D. None of the above.
5. Choose the right description for “History of Art” and its development. 1
- A. It’s a documentation of the aspirations and values of mankind.
 - B. It’s a documentation of artworks.
 - C. It’s a documentation of artists’ lives.
 - D. None of the above.
6. Choose the right description for the “Chaityagrihas” of Ajanta. 1
- A. Place where the food is served for monks.
 - B. Place where the monks sleep.
 - C. Place where the religious discourses were conducted.
 - D. Place where the kings are received.
7. Choose the option to relate to the “Folk and Tribal Art” and its process. 1
- A. It belongs to rural and men living in the forest areas. Their art is linked to customs.
 - B. It belongs to rural and men living in the forest areas. Their art is not linked to customs.
 - C. It belongs to urban folks. Their art is linked to customs.
 - D. None of the above
8. Choose the option to relate to the “Pithora” painting. 1
- A. Bheel and Rathwa communities make these paintings to appease the deity.
 - B. Bheel and Rathwa communities make these paintings at leisure.
 - C. Only the Bheel community makes these paintings to appease the deity.
 - D. Only the Rathwa community makes these paintings to appease the deity.

SECTION - B

9. Read the passages and answer the following questions.

Passage 1: Traditional Indian Art and Culture: Harappa and Mohenjo-Daro were ancient cities of the Indus Valley Civilization, flourishing around 2500-1900 BCE. They featured advanced urban planning, sophisticated drainage systems, and a script that remains undeciphered. Burial pottery found at Harappa and Mohenjo-Daro often contained offerings like food and jewellery, shedding light on the cultural and religious practices of these ancient civilizations. These artifacts reveal a reverence for the afterlife and the importance of ritual in their societies. The artists of Ajanta, a renowned group of Buddhist cave painters active between the 2nd and 6th centuries CE in India, excelled in the tempera technique. Using a combination of mineral pigments, water, and a binding medium, they created exquisite mural paintings that adorned the cave interiors. This tempera method allowed for precise detailing, vibrant natural pigments, and long-lasting artwork, showcasing the remarkable skill and artistic prowess of the Ajanta painters. Padmapani Bodhisattva is a best example of those creations.

- A. Important sites of the Indus Valley Civilisations are 1
- B. The _____ pottery was found in cemeteries. 1
- C. Ajanta artists excelled in the _____ technique. 1
- D. The Ajanta's "Padmapani Bodhisattva" painted in the late _____ AD. 1

10. Read the passages and answer the following questions.

Passage 2: Indian art is a rich and diverse tapestry that spans thousands of years and reflects the country's unique cultural, religious, and historical evolution. From the intricate carvings of ancient temples to the vibrant colors of contemporary paintings, Indian art has a profound and enduring impact on global artistic traditions. This introduction seeks to provide an overview of the multifaceted world of Indian art, encompassing its history, major forms, and cultural significance. The roots of Indian art can be traced back to the Indus Valley Civilization, one of the world's earliest urban societies, which existed around 2500 BCE. The artifacts discovered from this era, such as pottery and seals, reveal a remarkable sense of aesthetics and craftsmanship. Subsequent developments in art were heavily influenced by the major dynasties that ruled the Indian subcontinent, including the Mauryas, Guptas, Cholas, and Mughals. Each dynasty left its distinctive mark on the art of its time, resulting in a diverse range of styles and techniques.

- A. What is Indian art's timespan? 1
- B. What does Indian art reflect? 1
- C. What are the major forms of Indian art mentioned in the passage? 1
- D. Which ancient civilization contributed to the roots of Indian art? 1

11. Read the passages and answer the following questions.

Passage 3: The word Kalamkari is derived from Persian Qalamkaari, which means the craft of the pen. Kalamkari is a craft style which uses pen and colours to paint figures on fabric. At times the design is created using a mix of pen drawing and block printing. Mostly practised in the southern states of Andhra Pradesh and Telangana, earlier the style was practised in other areas as well. Under the patronage of the Mughal rulers, the craft of Kalamkari reached its zenith, and kalamkari textiles were exported to many Asian and European countries. Historical documents tell that around the 18th century, Kalamkari fabrics constituted a large chunk of India's textile trade with Persia and the countries of the Middle East.

- A. What does the word "Kalamkari" mean? 1
- B. What craft style uses pen and colours to paint figures on fabric? 1
- C. Where is Kalamkari mostly practiced? 1
- D. Under whose patronage did the craft of Kalamkari reach its zenith? 1

Section - C

Check for the choice and attempt all Questions. (Answer in min 30 words)

- 12. Write about the "Pancharaksha Tara" miniature. 2
- 13. Explain the characteristic features of the "Kangra" style. 2
- 14. A. Use an example of Company School painting to explain the theme used in it. 2
(or)
B. Explain the Company School's development.

Check for the choice and attempt all Questions. (Answer in min 70 words)

- 15. A. Write about the "Market Scene" painting. 4
(or)
B. Write a brief about different kinds of patterns seen on Indus Valley Pottery.

Check for the choice and attempt all Questions. (Answer in min 100 words)

- 16. A. Describe the paintings of Ajanta and Post-Ajanta with examples. 5
(or)
B. Explain the development of modern "Contemporary Art" in India?
- 17. A. Take any painting by Indian artist Jamini Roy and explain his artistic style? 5
(or)
B. Write about "Western Art".

MARKING SCHEME
PAINTING (332) - NEW COURSE

Section - A

| SNo | Answer | Marks |
|------------|---|--------------|
| 1 | B Spain | 1 |
| 2 | A Himachal Pradesh | 1 |
| 3 | A Aurangabad, Maharashtra. | 1 |
| 4 | C Any artwork painted or applied directly on a wall or ceiling. | 1 |
| 5 | A It's a documentation of the aspirations and values of mankind. | 1 |
| 6 | C Place where the religious discourses were conducted. | 1 |
| 7 | A It belongs to rural and men living in the forest areas. Their art is linked to customs. | 1 |
| 8 | A Bheel and Rathwa communities make these paintings to appease the deity. | 1 |

Section - B

| | | |
|------------|---|----------|
| 9A | Harappa and Mohenjo-Daro | 1 |
| 9B | Burial | 1 |
| 9C | Fresco/Tempera | 1 |
| 9D | 2nd Century - 6th Century CE | 1 |
| 10A | Thousands of years. | 1 |
| 10B | Cultural, religious, and historical evolution. | 1 |
| 10C | Sculpture, painting, architecture, textiles, and crafts. | 1 |
| 10D | Indus Valley Civilization. | 1 |
| 11A | The word "Kalamkari" is derived from Persian "Qalamkari," which means the craft of the pen. | 1 |
| 11B | Kalamkari is a craft style that uses pen and colours to paint figures on fabric. | 1 |
| 11C | Kalamkari is mostly practiced in the southern states of Andhra Pradesh and Telangana. | 1 |
| 11D | Under the patronage of the Mughal rulers, the craft of Kalamkari reached its | 1 |

Section - C

| Very Short Answers | | |
|---------------------------|--|----------|
| 12 | The "Pancharaksha Tara" miniature is a mesmerizing work of art depicting the five protective goddesses of Tibetan Buddhism. Each intricately detailed Tara represents aspects of compassion and offers spiritual guidance, symbolizing the power of divine protection and enlightenment. | 2 |
| 13 | The Kangra style of Indian miniature painting is known for its delicate lines, vibrant colours, lyrical depictions of nature, and elegant portrayal of human figures. It often features scenes from Hindu mythology and captures the beauty of the Kangra Valley's landscape. | 2 |
| 14A | A Company School painting from colonial India might depict British officers and Indian soldiers engaged in leisurely activities like hunting or picnicking, showcasing the colonial theme of harmonious coexistence and British influence in Indian society during the 18th and 19th centuries. | 2 |
| 14B | Company School painting emerged in 18th-century British-ruled India as a fusion of Indian artistic traditions with European influences. Initially serving utilitarian purposes for the British East India Company, it evolved into a distinct style, blending Indian themes with Western techniques, and portraying aspects of colonial life, culture, and society. | |
| Short Answers | | |
| 15A | A "Market Scene" Company School painting is a genre of Indian art during British colonial rule. It typically portrays bustling bazaars with merchants, British officials, and indigenous people. These paintings depict the vibrant commerce, cultural exchange, and daily life of the time. They often showcase the coexistence of Indian and British influences, offering a glimpse into the complex dynamics of colonial-era society, trade, and urbanization in India. | 4 |
| 15B | Indus Valley pottery featured a diverse range of patterns and motifs. Common designs included geometric patterns like zigzags, squares, and circles, as well as stylized animals, humans, and plants. Intricate floral and faunal motifs were prevalent, often depicting peacocks, bulls, and trees. Some pottery also featured script-like symbols, possibly an early form of writing. These patterns not only served decorative purposes but also provided valuable insights into the artistry and symbolism of the Indus Valley Civilization. | |
| Long Answers | | |

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| 16A | <p>The Ajanta Caves, dating back to the 2nd century BCE to 6th century CE, feature exquisite fresco paintings on the walls of rock-cut caves in India. They depict scenes from the life of Buddha, Jataka tales, and various deities. For example, Cave 1 portrays a serene Buddha under the Bodhi tree. Post-Ajanta paintings, from 7th to 12th centuries CE, evolved with more regional influences. The Bagh Caves in Madhya Pradesh are notable, featuring vibrant murals like the "Lady Playing the Veena," showcasing an elegant lady engaged in music, reflecting the transitional nature of Indian art during this period. Post-Ajanta art in India continued to be influenced by the styles and techniques developed at Ajanta but also evolved in response to changing political and religious dynamics. One significant development was the shift towards Hindu themes, seen in the Ellora caves. These rock-cut temples, created between the 6th and 9th centuries, feature stunning carvings dedicated to various Hindu deities. The Chola dynasty in South India also contributed to post-Ajanta art, known for its intricate bronze sculptures of deities and the construction of impressive temple complexes like the Brihadeswar Temple in Thanjavur. In summary, post-Ajanta art in India continued to draw from the legacy of Ajanta but diversified to accommodate changing cultural and religious influences, resulting in a rich tapestry of artistic expression across different regions and dynasties.</p> | 5 |
| 16B | <p>The development of modern art in India can be traced through distinct phases. It began in the late 19th century when Raja Ravi Varma popularized academic realism. Modern art in India has evolved significantly, when Raja Ravi Varma introduced a fusion of Indian traditions and Western techniques. The Bengal School emerged in the early 20th century, emphasizing indigenous themes and spirituality, led by artists like Abanindranath Tagore. The Progressive Artists' Group in post-independence India sought to break from traditional styles and embrace global influences, including abstraction and cubism. The early 20th century saw the emergence of artists like Amrita Sher-Gil, who embraced a more progressive and personal style. Post-independence, the Progressive Artists' Group, including luminaries like MF Husain and FN Souza, pioneered abstract and contemporary art. Today, modern Indian art encompasses a diverse range of styles, from abstract to conceptual, reflecting global influences while maintaining a strong connection to cultural heritage.</p> | |
| 17A | <p>Jamini Roy, a renowned Indian artist, is celebrated for his unique artistic style, characterized by a blend of traditional folk art and modernist elements. His paintings often feature bold, simplified forms, and vibrant colours reminiscent of Bengal folk art. Roy's works predominantly focus on rural life, mythological themes, and everyday subjects, reflecting a deep connection to Indian cultural heritage. Through his distinctive style, he sought to bridge the gap between traditional and contemporary art, leaving a lasting impact on the Indian art scene. His painting "Mother and Child" exemplifies this approach. Roy's style is characterized by bold lines, flat colours, and simplified forms reminiscent of Bengal folk art. He often used natural materials like tempera on cloth or wood, eschewing oil paints. His subjects, like in "Mother and Child," typically feature rural life, mythological themes, or everyday people. Jamini Roy's distinctive</p> | 5 |

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| | fusion of folk and modern aesthetics has left an indelible mark on Indian art, earning him a prominent place in its history. | |
| 17B | <p>Modern Western art, spanning the late 19th century to the present, has undergone remarkable transformations, reflecting the dynamic nature of Western culture and its engagement with global influences. This period witnessed the birth of several influential art movements, including Impressionism, Cubism, Surrealism, Abstract Expressionism, and Pop Art, each leaving an indelible mark on the art world. Impressionism, with artists like Monet and Renoir, broke away from traditional academic art, capturing fleeting moments of light and color in everyday scenes. Cubism, pioneered by Picasso and Braque, introduced fragmented perspectives and geometric shapes into art, challenging conventional notions of representation.</p> <p>Surrealism delved into the subconscious, producing dreamlike, irrational imagery. Abstract Expressionism, exemplified by Pollock and Rothko, conveyed emotion through abstract forms and gestural marks. Pop Art, as seen in the works of Warhol and Lichtenstein, celebrated consumer culture and mass media. Contemporary Western art is characterized by diversity, encompassing a wide range of styles, mediums, and concepts. It often engages with social, political, and technological issues, reflecting the complexity of the modern world. Artists continue to push boundaries, exploring new territories and challenging conventional definitions of art, making modern Western art an ever evolving and vibrant cultural force.</p> | |
| | TOTAL | 40 |