

	<p>TRANSPARENCY IN CLOTHES, few JEWELLERY loosely falling off are used as artistic tools.</p> <p>(OR)</p> <p>Colours and their symbolic meaning 1 Mark.</p> <p>Details of Ashoka Chakra and its 24 spokes 1 Mark.</p> <p style="text-align: center;">NATIONAL FLAG</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(SAFFRON - SACRIFICE, COURAGE, STRENGTH WHITE - PEACE AND TRUTH, GREEN – CHEVILARY, GROWTH, PROSPERITY, BLUE- SKY, OCEAN CHAKRA, PROGRESS SPOKES - 24 HOURS DHARM CHAKRA with SPOKES – CONTINUOUSLY following DHARMA (DUTY) 24 hours of the day)</p>	
Q3.	<p>Name of the Painting, its Artist and Medium, Technique 1 MARK</p> <p>Name of the Painting and description of its Subject Matter 1 MARK</p> <p style="text-align: center;">KRISHNA ON SWING</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(KRISHNA ON SWING, NURUDDIN, WATERCOLOUR, TEMPERA, Subject Matter: VARIATION IN MOODS OF RADHA, HAPPY/ UNHAPPY/ ANGRY WITH KRISHNA- IDENTIFIED IN PITAMBER, EXPLAIN THROUGH COMPARING POSTURES OF BOTH KRISHNA, RADHA ENVIRONMENT HELP IN BUILDING THE SCENE, GOPI AS A MESSENGER, DETAILED COSTUMES, USE OF ARCHITECTURE, PROFILE FACES, ETERNAL AND DEVINE LOVE, JEWELLERY, SWING, CARPET, MASNAD OR PILLOW, ETC.)</p> <p>(OR)</p> <p>Painting & Sub School 1 MARK</p> <p>Description of Subject 1 MARK</p>	2

	<p style="text-align: center;">NAND, YASHODA AND KRISHNA WITH KINSMEN GOING TO VRINDAVAN'</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(‘NAND, YASHODA AND KRISHNA WITH KINSMEN GOING TO VRINDAVAN’NAINSUKH, KANGRA, WATER COLOUR IN TEMPRA KRISHNA IN PITAMBER, SMILING FACES, KINSMEN, EXPLAIN MULTIPLE FIGURES IN ACTION SHOWING MOVEMENT BACKGROUND, DAYTIME COSTUME JEWELLERY,)</p>									
Q4.	<table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Painting Artist and explanation</td> <td style="width: 40%; text-align: right;">1 Mark</td> </tr> <tr> <td>Any two human values</td> <td style="text-align: right;">1 Mark</td> </tr> </table> <p style="text-align: center;">KABIR AND RAIDAS</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(KABIR AND RAIDAS, USTAD FAKIRULLAN KHAN, THIS WATERCOLOUR ON TEMPERA, WITH TWO SIMPLE HUMAN FIGURES DOING THEIR WORK AGAINST A HUT IS SHOWN REALISTICALLY THROUGH LIGHT AND SHADE, PERSPECTIVE, REFLECT SECULARISM, SIMPLICITY, SIMPLE LIVING HIGH. VALUES, FRIENDSHIP, PASSION TOWARDS WORK, PERSONAL REFLECTION ON QUALITIES IMBIBED)</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">‘CHAND BIBI PLAYING POLO’</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Painting and Style</td> <td style="width: 40%; text-align: right;">1 MARK</td> </tr> <tr> <td>Explanation of Qualities</td> <td style="text-align: right;">1 MARK</td> </tr> </table> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(WOMEN PLAYING POLO WHICH WAS THE GAME MAJORLY PLAYED BY MALES AT THAT TIME, GOLCONDA, DECORATED HORSES, DECCAN SCHOOL, DEPICTION OF NATURE, OUTDOOR</p>	Painting Artist and explanation	1 Mark	Any two human values	1 Mark	Painting and Style	1 MARK	Explanation of Qualities	1 MARK	2
Painting Artist and explanation	1 Mark									
Any two human values	1 Mark									
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Explanation of Qualities	1 MARK									

	SCENE, LIFE OF WOMEN, PRINCESS, FEMALE FIGURES, USE OF TREES AND POND, REPRESENTATION OF FEMALE REFEREE, IMPORTANT ROLE OF FEMALES, WELL COMPOSED, AESTHETIC QUALITIES OF THE PAINTING ETC.)	
Q5.	<p>Explanation of concept connected to the painting 1 MARK Identification and Description of the design element attached 1 MARK</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(JOURNEY’S END, SYMBOLICALLY SHOWING EMPATHY, INSENSITIVE BEHAVIOR WITH ANIMALS, PAIN, SUFFERING, AGON IN, CAME’S POSTURE WITH HEAVY BURDEN, EXCESSIVE WORK TAKEN, CAN COLAPSE EVEN THE HARDEST WORKING PERSON WHO DOES NOT GIVE UP TEARS FLOWING FROM THE EYE.</p> <p>ELEMENTS OF DESIGN IN RELATION TO AESTHETIC QUALITIES OF THE PAINTING MADE USING DARK BACKGROUND, WASH TECHNIQUE, TEMPERA, SUNSET IN DULL COLOURS, WELL COMPOSED ETC.)</p> <p style="text-align: center;">(OR)</p> <p>Name of print, Medium & Technique 1 Mark Description of the print showing social problem 1 Mark</p> <p style="text-align: center;">OFF WALLS</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer.</u></p> <p>(OFF WALLS, ETCHING ON ZINC PLATE, BLACK AND WHITE, PRINT ON PAPER, SITUATION IN INDIAN SOCIETY OF A WIDOW SHOWN THROUGH BLACK FACE AND WHITE GARMENTS, DISCRIMINATION FROM SOCIETY, WALL USED AS A BLACKBOARD NARATING LIFE SITUATION OF WOMEN BEFORE AND AFTER HUSBAND’S DEATH,</p>	2

	CONSERVATIVE BELIEVES, SHOWING MAN DOMINATED SOCIETY AND HELPLESSNESS OF THE FAMILY.)	
Q6.	<p>Name of the Artwork, Artist and Medium 1MARK Description and Subject Matter 1 MARK</p> <p style="text-align: center;">CHAUGAN PLAYERS,</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(DANA, CHAUGAN PLAYERS, JODHPUR, RAJASTHANI SCHOOL, WATER COLOUR, TEMPERA, WOMEN PLAYING POLO WITH PRIDE RIDING DECORATED HORSES, A SPORT DOMINANTLY PLAYED BY MEN, WITH SPORTSMEN SPIRIT, BREAKING NORMS, DEPICTION OF EMPOWERING ONESELF, WELL BALANCED SCENE, LIFE OF THIS WOMEN COMPARED TO OTHERS OF THAT TIME, PRINCESS AND MAIDS HAVE SIMILAR EXPRESSIONS, ALTHOUGH WEARING BELL SHAPED GHAGRA, REFLECTION OF WOMEN EMPOWERMENT, IMPORTANT ROLE OF FEMALES IN A WELL-COMPOSED, PAINTING ETC.)</p> <p style="text-align: center;">(OR)</p> <p>Painting and Artist, Technique And Mediu 1 MARK Subject Matter and explanation of devotion 1 MARK</p> <p style="text-align: center;">‘KRISHNA WITH GOPIS’</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(‘KRISHNA WITH GOPIES’ MANAKU, WATERCOLOUR IN TEMPERA, BASSOLI KRISHNA FIGURE IN PITAMBAR STANDING IN THE CENTER, EXPLAIN GOPIES COSTUMES, SMILING FACES, PROFILE, JEWELLERY, FEMALE FORMS, VARIOUS EMOTIONS. SUCH AS FOLDED HANDS- DEVOTION, EMBRACING - ETERNAL AND DEVINE LOVE, FALLING ON FEET -COMPLETE SURRENDER, FANNING-CARE ETC.)</p>	2

SECTION-C		
Attempt any two questions from the given options (Long answer type questions) Answer for this question is expected in more than 200 words		
Q7.	<p>Name of the main female figure and title, medium and technique 2 MARKS</p> <p>Emotions this painting evoke 2 MARKS</p> <p>Description of use of modern trends 2 MARKS</p> <p style="text-align: center;">MOTHER TERESA</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(MOTHER TERESA, OIL ON CANVAS, LOVE, COMPASSION, SELFLESSNESS, NOBILITY, HOPE, CARE, SUCCESSFULLY SHOWN IN SEMI ABSTRACT FIGURES MADE IN BOLD LINES, MOTHER IN BLUE BORDER, HOLLOW/BLACK FACES SYMBOLISING NO DISCRIMINATION, MOTHER AND CHILD BOND, DEPICTION OF DIFFERENT AGE, WELL BALANCED COMPOSITION ETC.)</p>	6
Q8.	<p>Name of the Artwork and Artist 1 MARK</p> <p>Sub School/Time period, Medium & technique 1 MARK</p> <p>Description of aesthetical parameters 2 MARKS</p> <p>Characteristics of Mughal Miniature Style 2 MARKS</p> <p style="text-align: center;">‘DARASHIKOH KI BAARAT’</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(DARASHIKOH KI BAARAT’ ARTIST - HAJI MADNI.SHAHJAHAN PERIOD, WATER COLOUR IN TEMPERA NIGHT SCENE, GRANDEUR OF THE ROYAL WEDDING, HARMONIOUS MOVEMENT OF THE BAARAT, BALANCE CREATED BETWEEN BOTH SIDES OF FAMILY, UNITY IN DRESSING STYLE, STYLIZATION IN COMPOSITION DECORATED HORSES, BRIGHT COLOURS, USE OF FIREWORKS, FEMALES IN RAJASTHANI ATTIRE ON ELEPHANTS, GROOM IN THE</p>	6

	MIDDLE, HALO BEHIND KING'S FACE, JEWELLERY, MUGHAL COSTUMES, TOO MANY FIGURES MEN IN MUGHAL ETC.)	
Q9.	<p>Name of the Painting, Sub School, Medium & technique, Artist 2 MARKS Description of Subject Matter and aesthetic parameters 2 MARKS Explanation of inspiration and values derived 2 MARKS</p> <p style="text-align: center;">MARU RAGINI'</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(MARU RAGINI, SAHIBDIN, RAJASTHANI- MEWAR, WATERCOLOUR ON PAPER IN TEMPERA SUBJECT MATTER- KING RUNNING AWAY WITH HIS QUEEN ON A CAMEL WITH THREE ESCORTS AND A DOG AT NIGHT. AN OUTDOOR, DESERT SCENE OF LOVE, SIMPLE BORDERS, ATTENDANTS, CAMEL AND DOG ALL WORKING TOWARDS THE SUCCESS OF LOVE OF THEIR KING AND QUEEN. BRIGHT COLOURS, AESTHETIC QUALITIES OF THE PAINTING, COMMITMENT TOWARDS DUTY, LOYALTY, FAITHFULNESS ETC.)</p>	6