

PAINTING (CODE 049)
MARKING SCHEME
CLASS X (2023-24)

One Theory Paper – 2 hrs

Total Marks – 30

S.No.	SECTION-A	
1.	(iv)	1
2.	(i)	1
3.	(iii)	1
4.	(i)	1
5.	(i)	1
6.	(iii)	1
7.	(ii)	1
8.	(iv)	1
	SECTION-B	
9.	<ul style="list-style-type: none"> • Name of the Art Form- 1 Mark • Characteristics that attracts you- 1 Mark <p style="text-align: center;"><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p> <p>ART FORM - MADHUBANI, CHARACTERISTICS -SIMPLE STRAIGHTFORWARD FIGURES, EYE CATCHING, FLORAL, GEOMETRICAL PATTERNS AND TWO-DIMENSIONAL IMAGERIES, COLOURS DERIVED FROM PLANTS, NATURAL DYES AND PIGMENTS, VIBRANT COLOURS, DONE ON FRESHLY PLASTERED MUD WALLS AND FLOORS OF HUTS, TOOLS CAN BE ANYTHING FROM FINGERS, TWIGS, BRUSHES TO NIB-PENS AND MATCHSTICKS.</p> <p style="text-align: center;">(OR)</p> <ul style="list-style-type: none"> • Few lines on ONE Tribal art- 1 Mark • Characteristics that attracts you towards it- 1 Mark <p style="text-align: center;"><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p> <p>TRIBAL ART- WARLI BELONGS TO - TRIBALS IN MAHARASHTRA THEME- REVOLVES AROUND MOTHER NATURE AND ITS ELEMENTS, CLAY HUTS USED AS A BACKDROP. BASE - PREPARED WITH MIXTURE OF HAY, COW DUNG AND RED MUD. COLOURS- EARTH COLOURS LIKE GERU/BURNT SIENNA, RAMRAJ/OCHOR, RICE FLOWER/LIME ARE USED</p>	2

	<p>CHARACTERISTICS — BY ADDING FEW LINES ON BASIC GEOMETRIC SHAPES (CIRCLE, TRIANGLE, SQUARE) FIGURES. THESE FIGURES SUCCESSFULLY SHOW MOVEMENT AND EXPLAIN ALL INDOOR- OUT DOOR ACTIVITIES. GIVE EXAMPLE. SCENES ARE OF- DAILY LIFE, CEREMONIAL RITUALS, PEOPLE, ANIMALS, BIRDS, TREES FIGURES ETC BORDER- SIMPLE PATTERNS. OVER ALL- EG.....THIS FORM OF ART MAKES ME FEEL PROUD OF OUR CULTURAL HERITAGE AND CONNECTS ME TO THE SIMPLICITY OF TRIBAL LIFE</p>	
10.	<p style="text-align: center;">DESCRIPTION OF ITS ARCHITECTURE— 1 MARK EXPLANATION OF VERTICAL EXCAVATION – 1 MARK</p> <p style="text-align: center;"><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p> <p>DESCRIPTION – NAME-KAILASHNATHA TEMPLE, TEMPLE OF LORD SHIVA, LOCATION - CAVE NO. 16, ELLORA CAVES, MAHARASHTRA, MASTER ARCHITECT - KOKASA MATERIAL- BASALT ROCK SIZE -300 FEET LONG AND 175 FEET WIDE ALMOST 106 FEET DEEP ARCHITECTURAL BRILLANCE - CARVED FROM SINGLE ROCK, ONE OF THE LARGEST CAVES, LONG COURTYARD, GOPURAM, MANDAPA, SHIKHARA, GARBHAGRIHA, DWAJASTHAMBAMBA, CARVED ELEPHANTS AT THE BASE. ROCK BRIDGE, SCULPTURE OF NANDI, SCENES DEPICTED FROM RAMAYANA, MAHABHARATA AND MYTHOLOGICAL THEMES OF GODS AND GODDESSES.</p> <p>VERTICAL EXCAVATION- CARVING STARTS FROM THE TOP OF THE ORIGINAL ROCK AND EXCAVATED DOWNWARD. PRECISION REQUIRED. ABOUT THREE MILLION CUBIC FEET OF STONE WAS EXCAVATED.THE REMAINS OF THE CARVED-OUT STONES ARE STILL NOT FOUND</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">DESCRIPTION OF KAILASHNATH TEMPLE – 1 MARK INDIVIDUAL EXPERIENCE, CONNECTION WITH TWO PARTS – 1 MARK</p> <p style="text-align: center;"><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p> <p>DESCRIPTION NAME-- KAILASHNATHA TEMPLE, TEMPLE OF LORD SHIVA, LOCATION - CAVE NO. 16, ELLORA CAVES, MAHARASHTRA, MASTER ARCHITECT - KOKASA MATERIAL- BASALT ROCK SIZE -300 FEET LONG AND 175 FEET WIDE ALMOST 106 FEET DEEP ARCHITECTURAL BRILLANCE - CARVED FROM SINGLE ROCK, ONE OF THE LARGEST CAVE, LONG COURTYARD, GOPURAM, MANDAPA, SHIKHARA, GARBHAGRIHA, DWAJASTHAMBAMBA, CARVED ELEPHANTS AT THE BASE. ROCK BRIDGE, SCULPTURE OF NANDI,</p>	2

	<p>MYTHOLOGICAL THEMES OF GODS AND GODDESSES.</p> <p>I GO TO MY PLACE OF WORSHIP WHEN - (SHARE PERSONAL EXPERIENCE) PARISAR – USUALLY REFLECTS SCENE FROM DAILY LIFE IN WHICH CONNECTION WITH GOD IS FELT. (SHARE PERSONAL EXPERIENCE) MANDAP/MAHAMANDAP- MANY FORMS OF THE DEITY AND MORTALS WORSHIPPING (SHARE PERSONAL EXPERIENCE) GARBH GRAH THE IMAGE DEITY (SHARE PERSONAL EXPERIENCE) PARIKRIMA (SHARE PERSONAL EXPERIENCE)</p>	
11.	<p>DIFFERENCE BETWEEN</p> <ul style="list-style-type: none"> • OIL PASTELS AND CRAYONS- 1 MARK • WATER COLOURS AND THE POSTER COLOURS- 1 MARK <p><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u> OIL PASTELS HAVE OIL AS A BINDER, ITS APPLICATION OF COLOUR IS SMOOTH AND COVERS WIDER AREA. CRAYONS HAS WAX AS A BINDER ITS APPLICATION OF COLOUR IS SLIGHTLY HARDER AND ROUGH AND COVERS LESS SURFACE AREA. WATER COLOUR ARE TRANSPARENT IN NATURE AND USED FROM LIGHT TO DARK. POSTER COLOURS ARE OPAQUE IN NATURE AND CAN BE USED FROM LIGHT TO DARK OR DARK TO LIGHT</p> <p>(OR)</p> <p>Medium of painting – 1 Mark Tools and surface used -1 Mark.</p> <p><u>Key Points that can be used in the Answer.</u> OPAQUE MEDIUM OF PAINTING ARE POSTER COLOUR / EARTH COLOURS/NATURAL COLOURS / NATURAL DYES AND PIGMENTS/ THE POPULAR COLOURFUL FOLK ART IS MADHUBANI. TOOLS CAN BE ANYTHING FROM FINGERS TO TWIGS, BRUSHES, NIB-PEN, MATCHSTICKS, COTTON BUDS ETC. AND SURFACE CAN BE FRESHLY PLASTERED MUD WALLS AND FLOORS OF HUTS, CLOTH, HANDMADE PAPER, AND CANVAS ETC.</p>	2
12.	<ul style="list-style-type: none"> • EMPEROR/ DYNASTY AND HISTORICAL EVENT – 1 MARK • NAMES OF THE PARTS AND THEIR SYMBOLIC MEANINGS -- 1 MARK <p><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p>	2

	<p>NAME- EMPEROR ASHOKA, DYNASTY -MAURYAN EVENT- BUDDHA’S FIRST SERMON AFTER ENLIGHTENMENT AT SARNATH</p> <p>5 PARTS OF ASHOKAN PILLAR- 1. WHEEL, (NOW BROKEN) 2-CROWN ,3- ABACUS, 4- BASE/INVERTED LOTUS 5.SHAFT (THE CROWN, ABACUS, &INVERTED LOTUS FORM THE LION CAPITAL) KEPT IN SARNATH MUSEUM.</p> <p>1.-WHEEL - ENLIGHTENMENT 2.- CROWN- FOUR ASIATIC LIONS, STANDING BACK-TO-BACK ARE FACING FOUR CARDINAL DIRECTIONS SHOWING COURAGE, CONVICTION, WITH EYES OPEN, MOUTH PERFECTLY WIDE, HAIR FLYING, REPRESENTING PRIDE AND LEADERSHIP. 3. ABACUS- BETWEEN 4 WHEELS 4 ANIMALS ARE IN MOVING POSITION: ELEPHANT- BUDDHA,S MOTHER’S DREAM (PREDICTION OF THE BIRTH OF A DIVINE SOUL WITH KNOWLEDGE). BULL- ZODIAC SIGN OF BUDDHA (TAURUS) HORSE-SIGNIFIES ROYALTY ETC LION- COURAGE AND CONVICTION. WHEELS -FOLLOWING AND SPREADING DHARMA 24 HOURS A DAY. 4. BASE/INVERTED LOTUS - BLOOMS BEAUTIFULLY EVEN IN MUCK. SPIRITUAL AWAKENING. DUE TO WAXED LEAVES AND PETALS IT STAYS PROTECTED 5. SHAFT- SYMBOLISES THE COSMIC AXIS THAT RISES DAILY TO REACH THE SUN AND FEATURES PROMINENTLY IN BUDDHIST PHILOSOPHY</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">Location and people -1. Mark Kinds and purpose -1 Mark</p> <p style="text-align: center;"><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p> <p>LOCATION – AURANGABAD MAHARASHTRA. THESE ROCK CUT CAVES MADE DURING GUPTA PERIOD WERE PLACES FOR DWELLING AND PRAYING FOR BUDDHIST MONKS. THERE ARE TWO TYPES OF CAVES- VIHAR CAVES- TO LIVE, HAVING FRESCO PAINTINGS ON BUDDHA, BODHISATTVA, JATAK STORIES ETC. EG. BODHISATTVA PADMAPANI STUPA -TO WORSHIP, WITH ROCK CUT SCULPTURES AND AN IMAGE OF BUDDHA</p>	
13.	<p style="text-align: center;">Kinds of space – 1 Mark</p> <p>Justification on appreciation of painting through handling of space -1 Mark</p> <p style="text-align: center;"><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u></p> <p>KINDS OF SPACE –.IT IS THE AREA AROUND, ABOVE OR BELOW AN OBJECT OR OBJECTS. CREATING AND UNDERSTANDING BOTH TWO DIMENSIONAL OR THREE DIMENSIONAL WORKS OF ART.WITH THREE DIMENSIONAL ART, THE SPACE AN OBJECT OCCUPIES IS AS IMPORTANT AS THE SPACE AROUND OBJECTS SPACE CAN BE CREATED DIFFERENTLY ON THE SAME PAPER (CLOSE / FAR)</p>	2

	<p>NEGATIVE POSITIVE</p> <p>APPRECIATED BY THE ARRANGEMENT OF ELEMENTS, WELL BALANCED COMPOSITION, SPATIAL RELATIONS, USE OF POSITIVE AND NEGATIVE SPACE USE OF FOREGROUND AND BACKGROUND ETC.</p> <p>(OR)</p> <p>Description of two principals of composition- 1Mark And how do they give a painting its structure’– 1 Mark.</p> <p><u>Key Points that can be used in the answer.</u></p> <p>PRINCIPALS – CHOOSE ANY TWO: UNITY –THE COMPONENTS OF THE ARTWORK THAT COMPLEMENT AND SUPPORT EACH OTHER, HARMONY- WAY OF COMBINING SIMILAR ELEMENTS, BALANCE- ADDING THE FEELING OF STABILITY AND EQUILIBRIUM THROUGH SYMMETRICAL AND ASYMMETRICAL, RADIAL BALANCE, RHYTHM- PATTERN REPETITION OR RE OCCURRENCE OF DESIGN ELEMENT WHICH ESTABLISHES VISUAL TEMPO OR BEAT. EMPHASIS-GIVING FOCUS AND IMPORTANCE TO A PARTICULAR SUBJECT, PROPORTION- VARIATION AND RELATIONSHIP BETWEEN DIFFERENT FORMS, ABSTRACTION- ABSTRACTED AND DERIVED FROM A VISUAL SOURCE STYLIZATION- ENHANCING A PARTICULAR SUBJECT WITH COLOUR, DESIGN AND FORMS.) PERSONAL POINT OF VIEW ----- EXPLAIN THROUGH EXAMPLEBE</p>	
SECTION-C		
14.	<ul style="list-style-type: none"> • Place/location and period – 1 mark • Subject Matter– 1 mark • How is compassion shown– 1 mark • Symbolic meaning of lotus, pearl, bow like eyebrows, long ear lobes – 1 mark for any two. • Material & Technique– 1 mark • posture– 1 mark <p><u>Key Points that can be used in the Answer</u></p> <p>PALACE – AJANTA CAVES, CAVE NO. 1, 5TH CENTURY C.E., GUPTA PERIOD SUBJECT MATTER- BUDDHA AS BODHISATTVA, DRESSED LIKE HOW A PRINCE SHOULD BE, WITH PEARL NECKLACE, JEWELS IN THE CROWN COMPASSION SHOWN– SEMI CLOSED EYES SHOWING DETACHMENT FROM WORDLY DESIRE SYMBOLIC MEANINGS- BLUE LOTUS BUD -ON THE PATH OF ENLIGHTMENT,</p>	6

	<p>PEARL – ROYAL, PURE, CALM, BOW LIKE EYEBROWS, LONG EARLOBES, FULL FACE- MAHAPURUSH LAKSHAN. FRESCO MURAL PAINTING USING- EARTH, NATURAL, MINERAL COLOURS ON THE BASE MADE OF PLASTER COWDUNK MIXED WITH LIME AND GRINDED STONES. POSTURE – STANDING IN TRIBHANG MUDRA (THREE BENDS)</p>	
15.	<ul style="list-style-type: none"> • Primary colours– 1 mark • Secondary colours– 1 mark • Rainbow colours– 1 mark • Neutral colours– 1 mark • Complementary/opposite colour– 1 mark • Cold/cool and warm/hot colours– 1 mark <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>PRIMARY COLOURS – COLOURS THAT CANNOT BE OBTAINED BY MIXING OF ANY TWO COLOURS EG. RED, BLUE, YELLOW. SECONDARY COLOURS – COLOURS THAT ARE OBTAINED BY MIXING OF TWO PRIMARY COLOURS EG. GREEN, ORANGE, VIOLET. RAINBOW COLOURS – COLOURS VISIBLE THROUGH REFLECTION OF LIGHT EG. VIBGYOR I.E. VIOLET, INDIGO, BLUE GREEN YELLOW, ORANGE, RED. NEUTRAL COLOURS – COLOURS WHICH ARE NEITHER STRONG OR BRIGHT NOR HAVE ANY HOT OR COLD EFFECT EG. BLACK, WHITE, SHADES OF GREY. COMPLEMENTARY COLOURS – COLOURS OBTAINED BY MIXING TWO PRIMARY COLOURS IS OPPOSITE OR COMPLIMENTARY TO THE THIRD. EG (YELLOW – PURPLE) (RED- GREEN) (BLUE- ORANGE) WARM COLOURS- COLOURS WHICH GIVE THE ILLUSION OF HEAT OR HAVE MAXIMUM WAVELENGTH ARE WARM COLOURS EG. RED AND YELLOW COOL COLOURS- COLOURS WHICH GIVE THE EFFECT OF COOLNESS OR HAVE MINIMUM WAVELENGTH ARE CALLED COOL COLOURS EG. BLUE AND GREEN.)</p>	6
16.	<ul style="list-style-type: none"> • Topic chosen and why – 1 mark • Medium used? and why– 1 mark • Selection of base and why– 1 mark • Which method used? and why– 1 mark • What type of brushes? and why– 1 mark • Art form/style that inspired you and how– 1 mark <p style="text-align: center;"><u>Key Points that can be used in the answer.</u></p>	6

TOPICS- CAN BE TRANSPORTATION OR VACCINES/PRODUCTION AND GLOBAL DISTRIBUTION OR AWARENESS THROUGH MEDIA, SPORTS, SOLAR PLANTS ETC.

MEDIUM – CAN BE POSTER (OPAQUE AND BRIGHT) OILPASTEL (SHINES ATTRACTS ATTENTION) MOSAIC COLLAGE ETC.

BASE – PAPER, (TYPES OF PAPER) CANVAS, WALL (MORE PEOPLE CAN SEE), BOARD ETC

METHODS/TECHNIQUE- POSTER MAKING, ILLUSTRATION, MURAL, FRESCO GRAFFITI (more people can see) ETC.

BRUSHES- SYNTHETIC HAIR ALL SIZES.

INSPIRATION FROM COURSE -FOLK ART- MADHUBANI, TRIBAL ART- WARLI, FRESCO, WALL MURAL.