

**SAMPLE QUESTION PAPER**  
**FOLK ART (244)**

**Time: 1½ hrs**

**Maximum Marks: 40**

**Note:**

- i. This question paper consists of 27 questions in all.
- ii. All questions are compulsory.
- iii. Marks are given against each question.
- iv. **Section A** consists of
  - a. **Q.No. 1 to 8** – Multiple Choice type questions (MCQs) carrying 01 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 have to attempt only **one** of the given choices in such questions.
- v. **Section B** consists of Objective type questions:
  - a. **Q.No. 09 to 12**- Read the passage carefully then Fill in the blanks carrying 1 mark each. An internal choice has been provided in some of these questions.
  - b. **Q.No. 13 to 16** -Read the passage carefully then Match the questions carrying 1 mark each. An internal choice has been provided in some of these questions.
  - c. **Q.No. 17 to 20** -Answer the following questions carrying 1 mark each to be answered in the range of 15 to 25 words. An internal choice has been provided in some of these questions.
- vi. **Section C** consists of Subjective type questions:
  - a. **Q.No. 21 to 25** – Short Answer type questions carrying 02 marks each to be answered in the range of 30 to 40 words.
  - b. **Q.No. 26 and 27** –Long Answer type questions carrying 05 marks each to be answered in the range of 100 to 120 words.

**Section A**

**Multiple Choice Questions (MCQ)**

**Marks 1x8=8**

1. Who introduced the Indian folk and tribal art and culture to the world during the beginning of the 20th Century AD?
  - I. Jagadhish Swaminathan
  - II. Kamla Devi
  - III. Pupul Jayakar
  - IV. All of them
2. Identify any non-Indian scholar who made efforts to promote Indian folk art along with rural and tribal culture to the world.
  - I. Stella Kramrisch
  - II. Pablo Picasso
  - III. Michael Angelo
3. (a) Rabindranath Tagore invited Stella Kramrisch to teach art history to the art students of:
  - I. Shantiniketan

- II. Kolkata Art college
  - III. Delhi college of Art
  - IV. Bangaluru
- (or)
- (b) Who is that British anthropologist who came to India to contribute to the folk and tribal art field of Northeast India?
- I. Dr. Verrier Elwin
  - II. Guruppa Chetty
  - III. Jivya Soma Mase
  - IV. None of them
4. (a) Who was awarded by Sahitya Academy for the book 'The Tribal World of Verrier Elwin in 1975?
- I. Jangarh Singh
  - II. Pupul Jayakar
  - III. Dr. Verrier Elwin
  - IV. Ganga Devi
- (or)
- (b) She wrote a few books on Indian folk art to bring attention to the international art lovers of Indian folk art, who is she?
- I. Ganga Devi
  - II. Seeta Devi
  - III. Kamala Devi
  - IV. Geeta Devi
5. (a) Jangarh Singh painted a huge mural on the assembly building of:
- I. Madhya Pradesh
  - II. Uttar Pradesh
  - III. Assam
  - IV. West Bengal
- (or)
- (b) Write the themes Jangarh Singh usually used in his artwork.
- I. Birds
  - II. Animals
  - III. Gods
  - IV. All of these
6. Traditional painting was done using
- I. Acrylic colours
  - II. Oil colours
  - III. Vegetable and natural colours
  - IV. Water colours
7. (a) Brushes used by commercial folk painters are made using hair of tails of
- I. Squirrels
  - II. Horses
  - III. Donkeys
  - IV. Deer

(or)

(b) Natural blue colour is obtained from

- I. Neel or indigo
  - II. Lampsoot
  - III. Hingul
  - IV. Palash
8. Materials used for painting objects of Indus Valley Civilization
- I. Lime
  - II. Geru
  - III. Lampsoot
  - IV. All of the above

### Section B

**Read the passage carefully and fill in the blanks given below: -**

People gradually discovered that the shapes of some stones and sticks were more suitable for some tasks, and they set them aside for future use. Further, they started sharpening the tools to improve their shape. This was the first craft. Studies have revealed a similarity between the development process of cavemen and that of children. When a child draws he/she reflects his or her feelings along with the surroundings. In the same way, cave art also reflected the feelings through figurative and symbolic drawings of their surroundings. The life of primitive people was governed by the force of nature like the sun, moon and rain that were difficult to understand. They felt that these forces of nature had to be placed and painted or engraved figures and symbols denoting these forces.

9. \_\_\_\_\_ started sharpening the tools to improve their \_\_\_\_\_.  $\frac{1}{2} + \frac{1}{2} = 1$
10. Cave art also reflected the feelings through \_\_\_\_\_ and \_\_\_\_\_ drawings.  $\frac{1}{2} + \frac{1}{2} = 1$
11. The life of primitive people was governed by the \_\_\_\_\_ like the \_\_\_\_\_, moon and rain.  $\frac{1}{2} + \frac{1}{2} = 1$
- 12(a). Ancient men gradually discovered that the shapes of some \_\_\_\_\_ and \_\_\_\_\_ were more suitable for some tasks.  $\frac{1}{2} + \frac{1}{2} = 1$

(or)

(b) Studies have revealed a \_\_\_\_\_ between the development \_\_\_\_\_ of cavemen.

**Read the passage carefully and Match the following questions:-**

The methods and materials are being used by folk and tribal painters even in present times. After coating the wall and courtyard with cow dung and clay mixture, the paintings are done with earth colours and colours extracted from fruits, leaves and tree barks, though there are some changes in the method to prepare colours from clay, minerals and vegetation; these days. There have been some changes in the social system too. Thus the people who used their art and craft commercially came into existence, like goldsmiths, blacksmiths, potters and others.

- |     |  |                                 |   |
|-----|--|---------------------------------|---|
| 13. | i. Primitive men coating the wall      | (a) goldsmith, blacksmiths etc. | 1 |
| 14. | ii. Primitive men colours extract from | (b) paintings are done          | 1 |
| 15. | iii. After coating the wall            | (c) Folk artists                | 1 |

16. iv. The people used art and craft commercially (d) cow dung 1  
(or)  
v. Natural materials used for their work (e) fruits, leaves, tree barks

**Answer the following questions: -**

17. Write the any one name of Fresco painting in India. 1  
18. Give an example of Rock painting in India. 1  
19. Give an example of folk art used as a means of communication. 1  
20 (a). Which state is Kantha art associated with? 1  
(or)  
(b). What type of art is Warli Painting?

**Section C**

**Answer the short questions given below:-**

21. What is the area related to Madhubani painting called? Which state is it associated with? 2  
22. What is the importance of Warli paintings in the lives of the Warli tribe? 2  
23. What is the role of 'Bhopa' and 'Bhopi' in Phad painting? 2  
24. Which art is related to embroidery work? What type of motifs are used by different communities? 2  
25 (a). Pupul Jaykar helped to uplift the quality and financial position of folk art in India, justify. 2  
(or)  
(b) What efforts did Guruppa Chetty to popularise Indian traditional art Kalamkari.

**Answer the Long Questions given below:-**

- 26(a). Explain the development of folk paintings from prehistoric art. 5  
(or)  
(b) Explain the prehistoric Rock painting along with one example.  
27(a). Explain the relevance of Soura art. What is the importance of this art? 5  
(or)  
(b) How is Warli painting used as a symbol of peace and prosperity in Maharashtra?

**Marking Scheme  
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Sl. No.	Answer	Marks distribution	Total Marks
1	<u>IV. All of them</u>	1	1
2	<u>I. Stella Kramrisch</u>	1	1
3	<u>I. Shantiniketan</u> Or	1	1

	<u>I. Dr. Verrier Elwin</u>		
<b>4</b>	<u>III. Dr. Verrier Elwin</u> Or <u>III. Kamala Devi</u>	<b>1</b>	<b>1</b>
<b>5</b>	<u>I. Madhya Pradesh</u> Or <u>IV. All of these</u>	<b>1</b>	<b>1</b>
<b>6</b>	<u>III. Vegetable and natural colours</u>	<b>1</b>	<b>1</b>
<b>7</b>	<u>II Horses</u> Or <u>I. Neel or indigo</u>	<b>1</b>	<b>1</b>
<b>8</b>	<u>IV. All of the above</u>	<b>1</b>	<b>1</b>
<b>9</b>	<u>Primitive people, shape</u>	$\frac{1}{2} + \frac{1}{2}$	<b>1</b>
<b>10</b>	<u>figurative symbolic</u>	$\frac{1}{2} + \frac{1}{2}$	<b>1</b>
<b>11</b>	<u>force of nature sun</u>	$\frac{1}{2} + \frac{1}{2}$	<b>1</b>
<b>12</b>	<u>stones sticks</u> Or <u>similarity processes</u>	$\frac{1}{2} + \frac{1}{2}$	<b>1</b>
<b>13</b>	i-d	<b>1</b>	<b>1</b>
<b>14</b>	ii-e	<b>1</b>	<b>1</b>
<b>15</b>	iii-b	<b>1</b>	<b>1</b>
<b>16</b>	iv-a (Or v-c)	<b>1</b>	<b>1</b>
<b>17</b>	Jogimara painting	<b>1</b>	<b>1</b>
<b>18</b>	Bhimbetka painting	<b>1</b>	<b>1</b>
<b>19</b>	Phad painting of Rajasthan	<b>1</b>	<b>1</b>
<b>20</b>	Kantha art is associated with West Bengal. Or Tribal art	<b>1</b>	<b>1</b>
<b>21</b>	The area related to Madhubani painting is called 'Mithila', so Madhubani painting is also called 'Mithila painting'. It is associated with Bihar state.	<b>1</b> <b>1</b>	<b>2</b>
<b>22</b>	Warli painting is associated with Warli tribe of Thane district of Maharashtra. This is a ritualistic painting for peace and prosperity. Mainly done on the occasion of marriage by two-three 'Savasini' (a woman whose husband is alive) women, an image of the goddess is also kept covered and later revealed to the bride and groom. This occasion is celebrated with great aplomb and drinking tadi.	<b>1</b>	<b>2</b>
<b>23</b>	Phad paintings are long picture scrolls which are painted themes of local deities or stories from 'Ramayana' etc. They are usually narrated by singers always a couple known as 'Bhopa' (male priest) and	<b>1</b>	<b>2</b>

	<p>‘Bhopi’ (female priest). The man plays on a stringed instrument while the woman joins him in singing. An important feature is the ritual oil lamp held by ‘Bhopa’ or ‘Bhopi’ during narration.</p>	<b>1</b>	
<b>24</b>	<p>‘Kantha’ is embroidery work on cotton cloth. The tradition of Kantha making is represented by both the Hindu and Muslim communities of village women in West Bengal. The Kantha makers tend to choose from religious motifs like gods and goddesses, whereas Muslim women restrict themselves to geometrical designs, flora and fauna etc.</p>	<b>1</b>	<b>2</b>
<b>25</b>	<p>Shrimati Pupul Jayakar helped to uplift the quality and financial position of folk and tribal art for nearly 40 years. She played a crucial role in reviving Madhubani painting, National Museum of Arts and Crafts, Intact, Indira Gandhi National Centre for the Arts and National Fashion Industries. She authored books viz The Earthen Drums, The Earth Mother, Textiles and Embroideries of India.</p>	<b>2</b>	<b>2</b>
<b>26</b>	<p>The origin of folk and tribal art finds its roots in prehistoric art. The rock paintings of Bhimbetka in Madhya Pradesh and fresco paintings of Jogimara, also in Madhya Pradesh are the earliest manifestation of prehistoric Indian art.</p> <p>The fresco paintings were a slight improvement on rock paintings. Here a plaster of lime and sand or some other materials were layered on the stone or wall. On that wet plaster, the artist made the drawing and coloured it. Gradually, the prehistoric hunter and food gatherer opted for agriculture. Some hunters and food gatherers engaged themselves in agriculture and farming, whereas some of them remained as hunters and food gatherers.</p> <p>This unequal lifestyle, growth and other factors reflected in their art. Thus, the cave art gave rise to two different segments:</p> <p style="padding-left: 40px;">Folk art (the people who had opted for agriculture) and Tribal art (the people who remained as hunters and food gatherers).</p> <p style="padding-left: 80px;">(Or)</p> <p>India’s prehistoric rock paintings are now regarded quantitatively and qualitatively as works of major importance.</p> <p>The Indian subcontinent was inhabited by hunters and food gatherers. Later the archaeological discoveries proved that hunters and food-gatherers</p>	<p><b>2</b></p> <p><b>2</b></p> <p><b>1</b></p> <p>(Or)</p> <p><b>1</b></p> <p><b>2</b></p>	<b>5</b>

	<p>were the earliest people known to have existed on Indian soil. Moreover, their presence is attested not only by stone tools and other implements but also, after a given date, by rock painting and rock engravings.</p> <p>At the same time, each picture is valuable in the earliest manifestation of Prehistoric Indian Art. Generally, these paintings were made from the point of the circle, and the circles were filled with geometric figures. Our country contains about seven hundred such sites and each site has one to thirty caves, where people lived.</p> <p>‘Bhimbhetka’ of Madhya Pradesh is one of them.</p>	2	
27	<p>Soura art belongs to the Soura tribes of Odisha and derives inspiration from their spiritual and religious beliefs.</p> <p>This form of tribal art acts as a means of worship for the Soura tribe. These paintings, which function as motif offerings, are the representation of the thoughts and wonderful dramatization of the theological beliefs of the artists. As the ‘ Ittalam’ or the painting is made for the spirit only, so the painter is sincere and doesn’t aim at any special effects. The Soura art is perhaps India’s most intriguing and fascinating tribal art tradition. Like many tribal cultures worldwide, the art of Soura draws inspiration and direction from their spiritual and religious beliefs. It is not just an art form but has great utilitarian value. It functions as a means of worship and medium of invocation.</p> <p style="text-align: center;"><b>(Or)</b></p> <p>Warly painting is associated with the Warli tribes of the Thane district of Maharastra. It is also created in the interior walls of village huts.</p> <p>This painting has a longstanding tradition of ritual painting, mainly done on the occasion of marriages. Conceptually, the figures are given flat shapes of elementary geometric forms of straight lines.</p> <p>In the warly painting the tree symbolises prosperity which is deep rooted under the ground, women are shown busy with ceremonial activities, Sun god and Moon god happily overlook everything. During a marriage generally over three days, an image of the goddess is also kept covered and later revealed to the bride and groom. The figures are painted very fine and light on a dark background resulting in a shimmering effect. So it is said that Warli painting used as a symbol of peace and prosperity.</p>	<p>1</p> <p>2</p> <p>2</p> <p><b>(Or)</b></p> <p>1</p> <p>1</p> <p>3</p>	5

