Instructions for the Candidates

1. Write your roll number in the space provided on the top of this page.
2. Answer to short answer/essay type questions are to be given in the space provided below each question or after the questions in the Test Booklet itself.

No Additional Sheets are to be used.

3. At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below:
   (i) To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
   (ii) Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.

4. Read instructions given inside carefully.
5. One page is attached for Rough Work at the end of the booklet before the Evaluation Sheet.
6. If you write your Name, Roll Number, Phone Number or put any mark on any part of the Answer Sheet, except for the space allotted for the relevant entries, which may disclose your identity, or use abusive language or employ any other unfair means, you will render yourself liable to disqualification.
7. You have to return the test booklet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall.
8. Use only Blue/Black Ball point pen.
9. Use of any calculator or log table etc., is prohibited.
Note: This paper is of two hundred (200) marks containing four (4) sections. Candidates are required to attempt the questions contained in these sections according to the detailed instructions given therein.

नोट: यह प्रश्नपत्र दो सौ (200) अंकों का है एवं इसमें चार (4) खंड हैं। अभ्यर्थी इनमें समाहित प्रश्नों के उत्तर अलग दिये गये विस्तृत निर्देशों के अनुसार दें।
SECTION – I
खंड – I

Note: This section consists of two essay type questions of twenty (20) marks each, to be answered in about five hundred (500) words each. (2 x 20 = 40 marks)

Note: इस खंड में बीस–बीस (20) अंकों के दो निबन्धात्मक प्रश्न हैं। प्रत्येक प्रश्न का उत्तर लगभग पौंच सो (500) शब्दों में अर्पित है। (2 x 20 = 40 अंक)

1. (a) Discuss the architecture of ‘Taj Mahal’, as the highest achievement of Indo-Islamic architecture.
   (क) इंडो–इस्लामिक स्थापत्य की उच्चतम उपलब्धि के रूप में ताजमहल के स्थापत्य की चर्चा कीजिए।
   OR / अथवा

   (b) Discuss the major trends of contemporary Indian Painting.
   (ख) समकालीन भारतीय चित्रकला की मुख्य प्रवृत्तियों की चर्चा कीजिए।
   OR / अथवा

   (c) Discuss the development of Sculptural Art from the British Art School till the contemporary period.
   (ग) ब्रिटिश आर्ट स्कूल से समकालिक युग तक मूर्तिकला के विकास की चर्चा कीजिए।
   OR / अथवा

   (d) Discuss the Celebrity Endorsement in building of Brand Image of Corporates. Name Five Celebrities as Brand Ambassadors and the products they endorsed.
   (घ) कॉर्पोरेट्स की ब्रांड छवि निर्माण में प्रतिष्ठित व्यक्ति के समर्थन की चर्चा कीजिए। ब्रांड एम्बेसडरों के रूप में पौंच प्रतिष्ठित व्यक्तियों के और उन्होंने जिस वस्तु का समर्थन किया उसके नाम बताइए।
   OR / अथवा

   (e) Write a critical note on the Etchings created by Albrecht Durer.
   (ङ) आल्ब्रेच्ट डुरेर द्वारा सृजित उत्कृष्टों पर आलोचनात्मक टिप्पणी लिखिए।
2. (a) Critically examine the merits of Gandharan Art and its impact on Indian Art of Post-Kushana period.
(b) Evaluate the art style of Saroj Gogi Pal with reference to feminism.
(c) Write in detail about two important Indian Contemporary Ceramic Sculptors with a special reference to their work.
(d) What is Offset Printing? Discuss the functions of its different operational units.
(e) Discuss the print making technique of contemporary Indian Artist Anupam Sud.
SECTION – II

Note: This section contains three (3) questions from each of the electives/specializations. The candidate has to choose only one elective/specialization and answer all the three questions from it. Each question carries fifteen (15) marks and is to be answered in about three hundred (300) words. 

History of Art
कला का इतिहास
3. Discuss the evolution of Kangra Paintings under the patronage of Raja Sansar Chand.
राजा संसार चंद के संरक्षण में कोंग्रा चित्रकारी के विकास को विवेचना कीजिए।
कला ऐतिहासिक प्रविष्टि क्या है? व्याख्या कीजिए।
5. Discuss the Architecture of the Sun Temple of Konark.
कोणार्क के सूर्य मंदिर के स्थापत्य को विवेचना कीजिए।

Drawing & Painting
रेखाचित्र और चित्रकारी
अमूर्त अभिव्यक्तिनवाद क्या है? संदर्भानुसार व्याख्या कीजिए।
4. Compare Miniature paintings of Mewar and Bundi Schools.
मेवाड़ और बुंदी श्लोकों की लघुकलाकारी को तुलना कीजिए।
5. Write a critical note on Wall paintings of Cave no 17, Ajanta.
अजंता की गुफा सं. 17 की भित्ति चित्रकारी पर समालोचनात्मक टिप्पणी लिखिए।

Sculpture
मूर्तिकला
3. Describe in detail the characteristic feature of Egyptian Relief Sculpture with a special reference to the law of Frontality and treatment of Space.
सम्पूर्णता के नियम और अंतराल के प्रयोग के द्वारा संदर्भ में मित्र की रिलाक्स मूर्ति कला की प्रमुख विशेषताओं का विस्तार से वर्णन कीजिए।
4. Express the significance of forms in the metal sculptures of P. Nandgopal.
पी. नंदगोपाल के धातु मूर्तिकला के रूपों के महत्त्व की व्याख्या कीजिए।
5. Describe how industrialization brought out changes in Sculptors’ attitude all around the world.

Print Making

3. Write on the use of mixed-media in Print making.

Print Making

4. Write about the Viscosity and non-toxic printmaking.

Applied Art

3. ‘Design is art that makes it useful.’ Explain.

4. Write an appreciative estimation on the contribution of Prasoon Joshi, the Indian Ad-Guru.

5. What is “Colour Gamut”? Explain Subtractive and Additive colours in relation to Designing.

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SECTION – III
खंड – III

Note: This section contains nine (9) questions of ten (10) marks, each to be answered compulsorily in about fifty (50) words.

नोट: इस खंड में दस-दस (10-10) अंकों के नौ (9) प्रश्न हैं। प्रत्येक प्रश्न का उत्तर लगभग पचास (50) शब्दों में अपेक्षित है।

(9 × 10 = 90 marks)

(9 × 10 = 90 अंक)

6. What is Libido?

लिबिडो (कामलिप्सा) क्या है?
7. Salon des Refuses
सेलों दे रेफ्युजे

8. Define ‘Naturalism’ in Gandharan Sculpture?
गांधार मूर्तिकला में प्रकृतिवाद को परिभाषित कीजिए।
9. Define ‘Fresco Bueno’?
‘फ्रेस्को बुनो’ को परिभाषित कैंगिए।
10. **What is Kinetic Sculpture?**
   काइनेटिक मूर्तिशिल्प क्या है?

11. **Define the ‘Vasali’ in Mughal paintings?**
    मुगळ चित्रों में ‘वसली’ को परिभाषित करें।
12. What is ‘Positioning’ in Advertising strategy?
विज्ञापन नीति में ‘पोजिशनिंग’ क्या है?
13. **What is ‘Prime Time’ in Television Commercial?**

ेलीविजन कॉमर्शियल में ‘प्राइम टाइम’ क्या है?
Art in general is a-moral, that is, not dependent directly on moral considerations and values. The generic purpose of art is to provide aesthetic experience and enjoyment to the recipient and to give an outlet to the artist himself to reveal and express his innermost aspirations, feelings and sentiments and so also the impressions of life. A radical moral point of view, criticism of immoral practices, visualising new moral values – all these aspects become part of the artistic framework at a certain stage of
creativity, the stage at which man becomes self-conscious and treats his own conscience as well of that of other persons as supremely important.

Art is a creation of man. His creativity takes different forms and results in different kinds of art-objects. At one level, his vision and ideas get synthesised with a gross matter like stone, metal, wood and so on and carves out meaningful shapes and forms and transforms' something which is devoid of aesthetic value in its primary form into something which assumes immense aesthetic and artistic value. These are the majestic architectural structures, sculptures depicting harmonious relations of parts. The gross crude matter acquires mathematically uniform and balanced structure and provides an exciting visual sight. Such creations cannot have anything to do with morality since the purpose of the artist is to create something visually grand by exploiting the potentiality of matter to look perfectly organised, balanced, proportionate, rhythmic and poised.

As far as painting is concerned, the artist may be inspired by his moral point of view while selecting his themes and subject-matter. But the painting is not appreciated just because the theme is moral, religious or historically important. The real aesthetic appreciation is for its visual effects, the profoundly expressive outlines, colour schemes and spatial relations. Hence the aesthetic judgement of such art objects does not depend on our moral values as such. In music and dance, the performing artist is seeking to express his innermost moods and feelings; these moods and feelings transcend the moral dichotomy which is essentially relevant to human actions and intentions in the social context. A song may be appreciated for its religious or moral literary content, but its aesthetic effect consists in transforming sound into rhythmic melodious patterns capable of echoing all the shades of human feelings and moods. That is why music has an immense potentiality to move the listeners to the deepest depths. Same thing can be said about some dance forms also. Dances are meant to seek to express his innermost moods and feelings; these moods and feelings not depend on our moral values as such. In music and dance, the performing artist is exploiting the potentiality of matter to look perfectly organised, balanced, majestic architectural structures, sculptures depicting harmonious relations of parts. Hence the aesthetic judgement of such art objects does not depend on our moral values as such. In music and dance, the performing artist is seeking to express his innermost moods and feelings; these moods and feelings transcend the moral dichotomy which is essentially relevant to human actions and intentions in the social context. A song may be appreciated for its religious or moral literary content, but its aesthetic effect consists in transforming sound into rhythmic melodious patterns capable of echoing all the shades of human feelings and moods. That is why music has an immense potentiality to move the listeners to the deepest depths. Same thing can be said about some dance forms also. Dances are meant to seek to express his innermost moods and feelings; these moods and feelings not depend on our moral values as such. In music and dance, the performing artist is exploiting the potentiality of matter to look perfectly organised, balanced, majestic architectural structures, sculptures depicting harmonious relations of parts. Hence the aesthetic judgement of such art objects does not depend on our moral values as such. In music and dance, the performing artist is seeking to express his innermost moods and feelings; these moods and feelings transcend the moral dichotomy which is essentially relevant to human actions and intentions in the social context. A song may be appreciated for its religious or moral literary content, but its aesthetic effect consists in transforming sound into rhythmic melodious patterns capable of echoing all the shades of human feelings and moods. That is why music has an immense potentiality to move the listeners to the deepest depths. Same thing can be said about some dance forms also. Dances are meant to
15. What is supposedly the generic purpose of Art?
कला का जातिगत उद्देश्य क्या माना जा सकता है?

16. What are the aspects that become part of artistic framework at the self-conscious stage of creativity?
वे कोने से पक्ष है जो स्वज्ञात्मकता की स्थिति से अवस्था पर कलात्मक धार्म से भाग बन जाते हैं?
17. How does Creativity become a synergy of vision and ideas resulting into a kind of art object?
सुजनतात्मकता किस प्रकार दृष्टि और विचारों की सहायता बन जाती है और कलात्मक वस्तुओं में परिवर्तित होती है?

18. Where does lie the real aesthetic appreciation of a painting or an art object?
चित्र या कलात्मक वस्तु की वास्तविक सौन्दर्यपरक प्रशंसा कहाँ स्थित है?
19. What element does get articulated in Music and Dance finally as their potential transcendation?
संगीत एवं नृत्य में कोन सा तत्व अन्ततः उनकी प्रकृति में अनुभवित होता है?

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Signature & Name of the Coordinator .................................

(Evaluation) Date ........................................