

Unit 4 - Understanding the Techniques of Indian Folk Art

Course outline

How to access the portal?

Disciplines, Disciplinary Boundaries and Folkloristics

Indian Folk Art

Understanding the Techniques of Indian Folk Art

● Madhubani: Understanding the Technique

○ Gond: Understanding the Technique

● Warli: Understanding the Technique

● Chittara: Understanding the Technique

● Sohrai: Understanding the Technique

○ Quiz : Week 3 Assessment

Interdisciplinary Explorations

Week 3 Assessment

The due date for submitting this assignment has passed.
As per our records you have not submitted this assignment.

Due on 2019-08-21, 23:59 IST.

This assignment has 10 MCQ's. Each question has 1 correct answer. You get 1 mark if you choose the correct answer and 0 marks if you choose a wrong answer.

All questions are related to the unit - **"Understanding the techniques of Indian folk art"**.

1) The 'Gond' paintings were traditionally painted as decorative and symbolic murals on walls and the floor during festivities to invoke optimism and ward off evil. Such festivities and auspicious occasions are called in the Gond language as: **1 point**

- Ghotul
 Dighna
 Kondh
 Penu

No, the answer is incorrect.
Score: 0

Accepted Answers:
Dighna

2) The 'Kachhni' (line-drawing) style of 'Madhubani' painting is traditionally practiced by: **1 point**

- Kshatriya women
 Brahmin women
 Lower-caste women
 Kayastha women

No, the answer is incorrect.
Score: 0

Accepted Answers:
Kayastha women

3) 'Warli' paintings are done by the Warli tribe, and the 'Chittara' paintings are done by the Deewaru community. Which of the following states do they reside in? **1 point**

- Madhya Pradesh and Odhisha, respectively
 Jharkhand and Chhattisgarh, respectively
 Maharashtra and Karnataka, respectively
 Chhattisgarh and Karnataka, respectively

No, the answer is incorrect.
Score: 0

Accepted Answers:
Maharashtra and Karnataka, respectively

4) The following are statements about ritual Warli Painting: **1 point**

- (A) Inside the Devchawk, the chief male deity is drawn at the center.
(B) Surrounding the chief male deity are drawn two concentric circles, signifying the Mother Goddess, Palaghata; who also symbolizes fertility.
- (A) is true but (B) is false
 (B) is true but (A) is false
 Both (A) and (B) are true
 Both (A) and (B) are false

No, the answer is incorrect.
Score: 0

Accepted Answers:
Both (A) and (B) are false

5) The white colour used in 'Warli' and 'Chittara' paintings are typically made using: **1 point**

- Milk and cow-dung
 Rice Powder
 Chalk dust
 Limestone

No, the answer is incorrect.
Score: 0

Accepted Answers:
Rice Powder

6) The ritual dance of the 'Warli' tribe, danced in rows or circles, holding hands at the waist – is called **1 point**

- Dhimsa
 Tarpa
 Dhemse
 Chhau

No, the answer is incorrect.
Score: 0

Accepted Answers:
Tarpa

7) Which style of 'Chittara' painting depicts temple-processions and not a wedding scene or a household scene? **1 point**

- Hasegode
 Mundige Chittara
 Therige Mane
 Sithey Mudi

No, the answer is incorrect.
Score: 0

Accepted Answers:
Therige Mane

8) The 'Sohrai' art form is traditionally associated with **1 point**

- Marriage
 Harvest Season
 Birth of a child
 Monsoon Season

No, the answer is incorrect.
Score: 0

Accepted Answers:
Harvest Season

9) In the Santali mythology, the deity of the Forest is referred to as **1 point**

- Jaher Ayo
 Sin Bonga
 Marang Buru
 Pashupati

No, the answer is incorrect.
Score: 0

Accepted Answers:
Jaher Ayo

10) "In 'Sohrai' art, the red line is drawn first as it represents the _____. The next line is black which signifies eternal dead stone and mark of the God, Shiva." **1 point**

- Mountain, the mark of *Marang Buru*
 Sun, the mark of *Sin Bonga*, and the life-force of the forest
 Blood of the ancestors, procreation and fertility
 Mark of *Jaher Ayo*, and the blood of the animals of the forest

No, the answer is incorrect.
Score: 0

Accepted Answers:
Blood of the ancestors, procreation and fertility