

SUBJECT – PAINTING (CODE 049)**MARKING SCHEME****CLASS XII (2023-24)****One Theory Paper – 2 hrs****Total Marks – 30**

S.No.	SECTION-A	
1.	(iv)	1
2.	(i)	1
3.	(iv)	1
4.	(iii)	1
5.	(i)	1
6.	(ii)	1
7.	(ii)	1
8.	(iii)	1
	SECTION-B	
9.	Sculptor and Sculpture – 1 Mark Description of artwork and statement – 1 Mark <u>Key Points that can be used in the Answer</u> ARTIST – D.P. ROYCHOWDHURY, TITLE OF SCULPTURE – TRIUMPH OF LABOUR, DESCRIPTION- THREE DIMENSIONAL, POWERFULLY MODELLED, REALISTIC REPRESENTATION OF TEAMWORK, UNITY, EFFORTS OF LABORER'S, WHO ARE POOR, WEARING BARE MINIMUM CLOTHING, WITH CONFIDENT AND FACIAL EXPRESSION OF DETIRMINATION, PROVING NOTHING IS IMPOSSIBLE, TRUST OF TEAM. (OR) Name of artist and artwork, method, and technique – 1 Mark Explanation of artwork, description – 1 Mark <u>Key Points that can be used in the Answer</u> ARTIST - RAJA RAVI VERMA, PAINTING – RAMA VANQUISHING PRIDE OF THE OCEAN, OIL PAINTING, REALISM, DESCRIPTION- VERTICAL COMPOSITION, MYTHOLOGICAL THEMES, CRUSHING THE EGO OF THE SEA GOD, MESSAGE FOR THE MASSES, LORD RAMA WITH BOW AND ARROW, GOD'S ANGER SHOWN THROUGH FORCE OF WIND, , LIGHTENING, STRONG SEA WAVES, SEA GOD'S CONSORTS BEGGING FORGIVENESS, PROMOTING INDIAN THEME, MAKING ART APPROACHABLE TO COMMON PEOPLE, WELL BALANCED COMPOSITION	2

10.	Name of the painting, explanation of values – 1 Mark Example from present day scenario– 1 Mark <u>Key Points that can be used in the Answer</u> PAINTING - BHARAT MEETS RAMA AT CHITRAKUTA, HORIZONTAL PAINTING SHOWING, RESPECT, KEEPING PROMISE, CARE, LOVE TOWARDS FAMILY, DEVOTION, EMOTIONAL CONNECT. ANY EXAMPLE FROM PRESENT DAY LIVING WHICH SHOWCASE STRONG AND VALUE BASED CHARACTER BUILDING. (OR) Name of the Painting, Subject matter – 1 Mark Justification of the importance of this painting – 1 Mark <u>Key Points that can be used in the Answer</u> PAINTING – CHAUGAN PLAYERS, RAJASTHANI SCHOOL, INSPIRATION – VERTICAL PAINTING, PRINCESS PLAYING WITH OTHER MATES, CHAUGAN OR GAME OF POLO, CONFIDENT PRINCESS, FREEDOM, INDIVIDUALITY, EQUAL RIGHTS, LEADERSHIP QUALITIES, MULTITASKING, DECORATED HORSES, BELL SHAPED GHAGHARA, RAJASTHANI ATTIRE.	2
11.	Name of the Sculptor, Material used -1 Mark Critical Analysis and Characteristics – 1 Mark <u>Key Points that can be used in the Answer</u> SCULPTOR- P.V. JANKIRAM, MATERIAL - METAL AND OXIDIZED COPPER. ANALYSIS - NON-REALISTIC REPRESENTATION, DANCING POSTURE, SHANKH AND GADA, VEENA, LOTUS, MUSIC, AURA AND DIVINITY, SEMI ABSTRACT. BIG EARS- PATIENCE TO HEAR, BIG TUMMY- TO KEEP SECRETS NOT GOSSIP, ETC. (OR) Name of the Painting, inspirational value – 1 Mark Explanation of the artwork to depict compassion and care -1 Mark. <u>Key Points that can be used in the Answer</u> PAINTING – MOTHER TERESA, OIL PAINTING, HORIZONTAL PAINTING TEACHING SELFLESSNESS, CARE, PROTECTION, COMPASSION AND CARE, HELPING PEOPLE IN DIFFERENT PHASES OF LIFE, ILL HEALTH, CONSOLING HAND, FIGURE LYING ON THE LAP OF MOTHER, DESCRIPTION BASED ON ELEMENTS OF ART: THE VISUAL COMPONENTS OF COLOUR- SYMBOLIC- WHITE SAREE WITH BLUE BORDER, POINT, LINE- BOLD, SHAPE-, SEMI ABSTRACT, SPACE- DEVISION, TEXTURE- ROUGH ETC.	2

12.	Name of Artist, Sub School– 1 Mark Aesthetic Depiction of the Painting -1 Mark <u>Key Points that can be used in the Answer</u> ARTIST- HAJI MADNI, PROVINCIAL MUGHAL SCHOOL, SHAHJAHAN PERIOD, CELEBRATIONS, VERTICAL COMPOSITION, GRANDEUR, ROYALTY, IN BARAAT- RULERS SHOWN WITH AURA AND OTHER IMPORTANT PEOPLE SEATED ON WELL DECORATED HORSES, FEMALS ARE COMFORTABLY SITTING ON ELEPHANTS, IMPORTANCE OF THESE ANIMALS, DIFFERENT GROUPS OF PEOPLE, MUSIC AND DANCE, FIREWORKS, BRIDE SIDE READY TO WELCOME, BOTH SIDES DECORATED AND ORNAMENTAL CLOTHING FOR ALL. (OR) Name of Artist, Sub School– 1 Mark Aesthetic Depiction of the Painting-1 Mark <u>Key Points that can be used in the Answer</u> ARTIST – UNKNOWN, SUB SCHOOL – GOLKONDA, DECCAN SCHOOL, VERTICAL COMPOSITION, - CHANDBIBI AS EMPRESS AND HER ROYAL HORSE, PLAYING THE GAME OF POLO, ALL FOUR DIFFERENTLY COLOURED GALLOPING HORSES, WELL ORNAMENTED, WITH FEMALE RIDERS, SHOW CONNECTION BETWEEN THEM AND THEIR MAJESTIC HORSES, SPIRIT OF TEAMWORK, USE OF NATURE AND BIRDS, WOMEN EMPOWERMENT ETC	2
13.	Explanation of the Qualities we imbibe– 1 Mark Contribution of values in progress of the country -1 Mark <u>Key Points that can be used in the Answer</u> QUALITIES THAT WE IMBIBE, INSPIRATION THAT WE GAIN FROM OUR NATIONAL FLAG, CONTRIBUTION OF MARTYRS IN ITS FORMATION, SIGNIFICANCE OF ITS COLOURS, ORANGE DEPICTING COURAGE AND SACRIFICE, WHITE DEPICTING PEACE AND HONESTY, GREEN DEPICTING PROSPERITY AND CHIVALRY, DHARMA CHAKRA, COMMITMENT AND CONSTANT PROGRESS, EQUALITY, SECULARISM, ONE INDIA, UNITY IN DIVERSITY, FORMATION OF RESPONSIBLE TRUE CITIZEN, SERVING OUR COUNTRY AND HELPING OUR FELLOW CITIZENS SELFLESSLY, KEEPING THE NATION BEFORE SELF, UPHOLDING THE VALUES THAT WE DERIVE FROM OUR FLAG AND COUNTRY (OR) Name of the Print and Printmaker, Medium & Technique– 1 Marks Description of the Subject Matter and suggestive views-1 Marks <u>Key Points that can be used in the Answer</u>	2

	PRINT – OF WALLS, PRINTMAKER – ANUPAM SUD, MEDIUM – ETCHING AND PRINT MAKING, SHOWS THE CONDITION OF A HELPLESS WIDOW IN SOCIETY, POVERTY, MONOCHROMATIC TONE, HOLLOW FACE DESCRIBING EMPTINESS AND LONELINESS IN LIFE, HELPLESSNESS, RIGIDNESS OF SOCIETY, WHITE AND COLOURLESS CLOTHING, LIFELESS BODY LYING ON THE FLOOR, NO HELP, WALL IN THE BACKGROUND WITH DEPICTION OF FAMILY AS DRAWING, IRONY OF LIFE, PAIN AND SADNESS, CONTRIBUTING IN ERADICATING THESE MALPRACTICES, GIVING EQUAL RIGHTS, ACCEPTANCE, REACHING OUT FOR HELP, SHOWING EMPATHY AND RESPECT, BY GIVING A HOPE THAT LIFE KEEPS ON GOING AND WE SHOULD MOVE ON WITH TIME.	
	SECTION-C	
14.	Origin and Development of Mughal School- 2Marks Major characteristics of time period of Mughal School – 2 Marks Main features and appreciation of painting -2 Marks <u>Key Points that can be used in the Answer</u> BABUR, HUMAYUN, AKBAR, JANANGIR, SHAH JAHAN, AURANGZEB, GOLDEN TIME PERIOD-AKBAR PERIOD, JAHANGIR PERIOD, DOWN FALL, AURANGZEB. ‘KRISHNA LIFTING MOUNT GOVARDHAN’ ARTIST- MISKIN, PERIOD, AKBAR PERIOD, BASED ON BHAGWAT PURAN, KRISHNA AS MAIN FIGURE, WEARING PITAMBAR, MOUNTAIN IN PERSIAN STYLES, MOUNTAIN USED AS UMBRELLA, VILLAGERS, EK CHASHM, DEDH CHASM, SAVA CHASM, THIN LINES, ANIMALS, MAXIMUM USE OF BLUE COLOUR, RAIN AND CLOUDS, BLEND OF RAJASTHANI AND PERSIAN ART.	6
15.	Describing the continuous growth, Origin and Development in Rajasthani Miniature Paintings and Sub Schools. – 3 marks explaining the painting ‘Krishna on Swing’ – 3 marks <u>key points that can be used in the answer</u> ROYAL PATRONAGE, WEALTHY RULERS, VARIED THEMES FROM MUSIC, NATURE, RELIGIOUS TEXTS AND SCRIPTURES LIKE GEET GOVIND, BARAMASA, BHAGWAT PURAN ETC., USE OF BRIGHT COLOURS, HIGHLIGHTING VALOR AND COURAGE, GRACE AND DIGNITY, SUB SCHOOLS INCLUDING MEWAR, JODHPUR, BIKANER, KISHANGARH, JAIPUR ETC. ARTIST OF THE PAINTING- NURUDDIN, SUB SCHOOL – BIKANER, KRISHNA REPRESENTED WITH FEMALE FIGURES, USE OF FOREGROUND AND BACKGROUND, INDOOR AND OUTDOOR, DEPICTION OF TWO SCENES IN ONE PAINTING, STYLIZED TREES, DECORATIVE AND WELL-DRESSED FIGURES, KRISHNA SITTING ON THE SWING AND INTERACTING WITH RADHA, IN LOWER PART KRISHNA INTERACTING WHILE SITTING ON GROUND WITH MASNAD OR PILLOW, GOPI SHOWN AS A MESSENGER.)	6

16.	Origin and Development of Bengal School – 2 Marks Name of the Painting and Artist, Medium and technique -2 Marks Compositional Arrangement & Subject Matter- 2 Marks <u>Key Points that can be used in the Answer</u> REVIVAL OF INDIAN ART, ROLE OF E.B. HAVELL AND ABNINDRANATH TAGORE, NEGATING BRITISH THEMES, CONNECTING INDIANS WITH OUR ART AND STYLE, USE OF WASH AND TEMPERA, UNITING INDIANS THROUGH ART TOWARDS FREEDOM STRUGGLE, FORMATION OF COLLEGE OF ART, PROMOTING INDIAN ESSENCE AND THEMES, ESTABLISHING DISTINCTIVE AND UNIQUE IDENTITY OF INDIAN ART PAINTING – JOURNEY’S END, ARTIST ABNINDRANATH TAGORE, MEDIUM- WASH AND TEMPERA, PAIN, AGONY AND SUFFERING, FIGURE OF A CAMEL, FINE DELICATE LINES, WASH AND TEMPERA, HUMAN ATROCITIES ON ANIMAL, SADNESS DEPICTED WITH USE OF COLOURS, BURDEN, HELPLESSNESS OF THE CAMEL, USE OF EMOTIONS AND EMPATHY. PAINTING – SHIV AND SATI, ARTIST – NANDLAL BOSE, MEDIUM - WASH AND TEMPERA, SADNESS, REPRESENTATION OF GODS AS HUMAN FORMS, FINE AND DELICATE LINES, HALO, MYTHOLOGICAL MONOCHROMATIC TONES AND USE OF COLOURS TO DEPICT DULLNESS AND LIFELESSNESS, THE FIGURE OF SATI LYING LIFELESS IN THE LAP OF LORD SHIVA)	6
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