

Subject – PAINTING (CODE-049)
Marking Scheme
CLASS XII (2024-25)

One Theory Paper – 2 hrs

Total Marks – 30

S.No.	SECTION-A (MCQ BASED)	Marks
Q1.	Select the right answer from the given options:	
(A)	(iv)	1
(B)	(i)	1
(C)	(iii)	1
(D)	(ii)	1
(E)	(iii)	1
(F)	(i)	1
(G)	(ii)	1
(H)	(iii)	1
	SECTION-B (Short answer type questions) Answer for this question is expected in more than 100 words	
Q2.	Name of Artist, Artwork 1 Mark Aesthetic Depiction of the Painting 1 Mark <u>Key Points that can be used in the Answer</u> (DARASHIKOH KI BAARAT, ARTIST- HAJI MADNI, CELEBRATIONS, BARAAT, GROUP OF PEOPLE AND ANIMAL FIGURES, FIREWORKS, ROYALTY, GRANDEUR, SHAH JAHAN SHOWN WITH AURA AND HIS HORSE WELL DECORATED, MUSIC AND DANCE, CONNECTION AND BOND WITH ANIMALS, DECORATED AND ORNAMENTAL CLOTHING FOR HUMANS AS WELL AS ANIMALS, THE GROOM SIDE IS DEPICTED SITTING ON ANIMALS, ILLUMINATION, FEMALE ROYAL FIGURES SITTING ON ROYAL ELEPHANTS.) (OR)	2

	Title, Medium and Style of the School 1 Mark Description of the artwork along with the Human Values 1 Mark <u>Key Points that can be used in the Answer</u> (AMIR KHUSRO, HAZRAT NIZAMUDDIN AULIA, BONDING, HYDERABAD SCHOOL, TEMPERA, DECCAN SCHOOL, TURBAN, MUSICIAN, DISCUSSION ON A RELIGIOUS SUBJECT, TELEPATHY, HALO, TREE, BLUE SKY, FRUITS AND FLOWERS, RESPECT TOWARDS GURU)	
Q3.	Name of the Painting, Artist 1 Mark Description with the theme 1 Mark <u>Key Points that can be used in the Answer</u> (KRISHNA WITH GOPIS, ARTIST MANAKU, BASOHLI SCHOOL, TEMPERA, KRISHNA THE CENTER FIGURE (AS PARAMATMA) WITH GOPIS (ATMA), TRYING TO SERVE LIKE GIVING SHADE WITH UMBRELLA, WEARING VIBRANT COSTUMES, RED COLOUR HANDS, TO PLEASE HIM. RIVER YAMUNA WITH LOTUS AND NATURAL SURROUNDINGS ALSO BECOMES PURE WHEN HEARTS ARE FILLED WITH BHAKTI, LOVE AND DEVOTION (OR) Title of the painting and Sub School 1 Mark Subject Matter of the Painting 1 mark <u>Key Points that can be used in the Answer</u> (KISHANGARH, RADHA BANI THANI, NIHAL CHAND, WATER COLOUR TEMPERA, LOTUS BUD, RAJPUT ROYALTY, LONG TAPERING FINGERS, TRANSPARENT DUPATTA, PEARL	2

	NECKLACE, PEARL NOSE RING, POINTED NOSE, THIN LIPS, ELONGATED EYES, IMAGE IS PRINTED ON A STAMP.)	
Q4.	Artist & Artwork 1 Mark Aesthetical Parameters and Description of the Artwork 1 Mark <u>Key Points that can be used in the Answer</u> (RAMA VANQUISHING THE PRIDE OF THE OCEAN, ARTIST - RAJA RAVI VERMA, MEDIUM - OIL PAINTING, REALISM, ANGER, FORCE OF WIND, MYTHOLOGICAL THEMES, CONNECTION WITH THE MASSES, WELL BALANCED COMPOSITION, LORD RAMA WITH BOW AND ARROW, SEA GOD, LIGHTENING, STRONG SEA WAVES, PROMOTING INDIAN THEME, MAKING ART APPROACHABLE TO COMMON PEOPLE.) (OR) Artist, Artwork, Medium & Technique 1 Mark Identification of the condition of women through artwork 1 Mark <u>Key Points that can be used in the Answer</u> (HALDI GRINDERS, CHORES, SURRENDER, NO HOPE, HALDI, VEIL, SIMPLIFIED FORM, MODERN STYLE, AMRITA SHERGIL, EAST AND WEST, GRINDING, EXPECTATION)	2
Q5.	Name of the Print, Medium & Technique 1 Mark Description of the Subject Matter and Emotional Views 1 Mark <u>Key Points that can be used in the Answer</u> (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, WHITE AND COLOURLESS CLOTHING,	2

	LIFELESS BODY LYING ON THE FLOOR, IRONY OF LIFE, PAIN AND SADNESS, REACHING OUT FOR HELP, SHOWING EMPATHY AND RESPECT.) (OR) Name of Sculpture and Medium and technique 1 Mark Subject Matter 1 Mark <u>Key Points that can be used in the Answer</u> (SCULPTOR - RAM KINKAR BAIJ SCULPTURE-SANTHAL FAMILY, CEMENT, CONCRETE, CEMENT MIXED WITH PEBBLES, METAL RODS, MIGRATION OF FAMILY, POVERTY, HUNGER, FINANCIAL CRISIS, HUMAN FIGURE, ANIMAL FIGURE, ROUGH TEXTURE, EMOTIONS, COMPLEX COMPOSITION.)	
Q6.	Name of Artist, Medium & Technique 1 Mark Appreciation of the artwork 1 Mark <u>Key Points that can be used in the Answer</u> (ARTIST – USTAD MANSOOR, JEHANGIR PERIOD, WATERCOLOUR AND TEMPERA ON PAPER, DEPICTS ROYAL BIRD, DEVANAGARI LIPI OR SCRIPT, DECORATED BORDERS, VIGILANT EYES, SITTING ON ROYAL CUSHION, DETAILED DRAWING, REALISTIC APPLICATION, USE OF BROWN AND YELLOW COLOUR WITH FINE USE OF WHITE, NECKLACE IN THE NECK OF THE BIRD, POWERFUL CLAWS, SIDE PROFILE.) (OR) Reason for liking the Deccan School Painting 1 Mark Aesthetic Characteristics 1 Mark	2

	<u>Key Points that can be used in the Answer</u> (ARTIST – UNKNOWN, SUB SCHOOL – GOLKONDA, HYDERABAD, DECCAN SCHOOL, PAINTED CHANDBIBI AS EMPRESS AND HER HORSE AS ROYAL HORSE, GALLOPING HORSES, WELL ORNAMENTED AND ROYAL REPRESENTATION, USE OF NATURE AND BIRDS ETC. DIFFERENT COLOUR HORSES, TEAMWORK, STRONG BOND AND CONNECTION BETWEEN THE RIDER AND HER ROYAL HORSE And RESPECT TOWARDS GURU, SIMPLICITY, PEACE, DIVINE, DEVOTION TOWARDS MENTOR, FRUITFUL TREE, BLISSFUL PREACHING, MUSICAL INSTRUMENT, OUTDOOR MINIMALISTIC ARCHITECTURE CONNECTION OF YOUNG AND OLD AGE SHARING AND ACCEPTING THE KNOWLEDGE OF WISDOM, HALO BEHIND THE GURU.)	
	SECTION-C	
	Attempt any two questions from the given options (Long answer type questions) Answer for this question is expected in more than 200 words	
Q7.	Name of the Painting, Description of Subject Matter 2 MARKS Painting Style of the Sub School, Medium & technique, Artist. 2 MARKS Identification of the Aesthetic Qualities 2 MARKS <u>Key points that can be used in the answer:</u> ‘Maru Ragini’ (SAHIBDIN, MEWAR, HUMAN FIGURES, OUTDOOR, DESERT, LOVE, SIMPLE BORDERS, KING AND QUEEN, BRIGHT COLOURS, ATTENDANTS, CAMEL AND DOG, AESTHETIC QUALITIES OF THE PAINTING, COMMITMENT TOWARDS DUTY, LOYALTY, FAITHFULNESS ETC.)	6
Q8.	Describing the miniature style during the rule of King Akbar. 2 Marks Explaining the painting ‘Krishna Lifting Mount Govardhan’ 2 Marks	6

	Justification for Secular Themes and Religious Unity 2 Marks <u>Key Points that can be used in the Answer</u> (AKBAR, GOLDEN TIME PERIOD-AKBAR PERIOD, 'KRISHNA LIFTING MOUNT GOVARDHAN' ARTIST- MISKIN, 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, USE OF FLORA AND FAUNA, ANIMAL FORMS, KRISHNA HELPING OTHERS FROM THE GOD OF RAIN. MUGHAL COSTUMES AND HANDLING OF FIGURES, HINDU THEME)	
Q9.	Name of the Painting and Artist, Medium and Characteristics 2 Marks Compositional Arrangement & Subject Matter 2 Marks Emotions and Sentiments experienced and derived 2 Marks <u>Key Points that can be used in the Answer</u> (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. UNITING INDIANS THROUGH ART, PROMOTING INDIAN ESSENCE AND THEMES, ESTABLISHING DISTINCTIVE AND UNIQUE IDENTITY OF INDIAN ART.	6