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	2
	Aesthetic Depiction of the Painting 1 Mark	
	Key Points that can be used in the Answer	
	(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)	



	Title, Medium and Style of the School 1 Mark	
	Description of the artwork along with the Human Values 1 Mark	
	Key Points that can be used in the Answer	
	(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,	
Q3.	RESPECT TOWARDS GURU) Name of the Painting, Artist 1 Mark	2
3 0.	Description with the theme 1 Mark	
	Description with the theme	
	Key Points that can be used in the Answer	
	(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	
	Key Points that can be used in the Answer	
	(KISHANGARH, RADHA BANI THANI, NIHAL CHAND, WATER	
	COLOUR TEMPERA, LOTUS BUD, RAJPUT ROYALTY, LONG	
	TAPERING FINGERS, TRANSPARENT DUPATTA, PEARL	





	NECKLACE, PEARL NOSE RING, POINTED NOSE, THIN LIPS,	
	ELONGATED EYES, IMAGE IS PRINTED ON A STAMP.)	
Q4.	Artist & Artwork 1 Mark	2
	Aesthetical Parameters and Description of the Artwork 1 Mark	
	Key Points that can be used in the Answer	
	(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	
	Key Points that can be used in the Answer	
	(HALDI GRINDERS, CHORES, SURRENDER, NO HOPE, HALDI,	
	VEIL, SIMPLIFIED FORM, MODERN STYLE, AMRITA SHERGIL,	
	EAST AND WEST, GRINDING, EXPECTATION)	
Q5.	Name of the Print, Medium & Technique 1 Mark	2
	Description of the Subject Matter and Emotional Views 1 Mark	
	Key Points that can be used in the Answer	
	(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,	





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

Key Points that can be used in the Answer

(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 2
Appreciation of the artwork 1 Mark

Key Points that can be used in the Answer

(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





	Key Points that can be used in the Answer	
	Troy i office that oath be ased in the Alliswer	
	(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	6
	Key points that can be used in the answer: '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.)	
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

Key Points that can be used in the Answer

(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)

Name of the Painting and Artist, Medium and Characteristics 2 Marks Q9.

Compositional Arrangement & Subject Matter

2 Marks

6

Emotions and Sentiments experienced and derived 2 Marks

Key Points that can be used in the Answer

(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.

