

SUBJECT – FINE ARTS
PAINTING (CODE-049)
CLASS XII (2024-25)

One Theory Paper – 2 hrs.

Total Marks – 30

General Instructions

● Section-A

Attempt all Questions (Each part will carry 1 mark)

● Section-B

Attempt all Questions (Each Question will carry 2 Marks)

● Section-C

Attempt any two Questions (Each Question will carry 6 Marks)

| S.No. | SECTION-A | Marks |
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| Q1. | Select the right answer from the given options: | |
| (A) | In which of the following painting Shri Krishna has been depicted as a child (Bal Swaroop) 1. Krishna on swing 2. Krishna lifting Mount Govardhan 3. Krishna with Gopis 4. Nand Yashoda and Krishna with kinsmen going to Vrindavan | 1 |
| (B) | Assertion (A): "Chand Bibi Playing Polo" belongs to the Deccan genre. Reason (R): Through this painting the artist is showing women empowerment even when the practice of 'purdah' existed. 1. "A" and "R" both are correct. R is the correct explanation of "A" 2. Both A and R are correct. "R" is not the correct explanation of "A." 3. A is correct and R is wrong. | 1 |

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| | 4. A is wrong and R is correct. | |
| (C) | <p>Name the graphic print created by famous Printmaker Jyoti Bhatt?</p> <ol style="list-style-type: none"> 1. Man 2. Women 3. Devi 4. Devta | 1 |
| (D) | <p>How many human figures were illustrated in a manner that visually helps in understanding the episode of 'Bharat meets Rama at Chitrakut'</p> <ol style="list-style-type: none"> 1. 29 2. 49 3. 39 4. 09 | 1 |
| (E) | <p>In which direction, faces of the horses are depicted in the painting Chaugan Players?</p> <ol style="list-style-type: none"> 1. Face-to-face with everyone 2. In the opposite direction 3. Two facing each other & four in opposite direction 4. Four facing each other and two in opposite direction | 1 |
| (F) | <p>Which of the following colours is not used in the Indian national flag?</p> <ol style="list-style-type: none"> 1. Red 2. Saffron 3. White 4. Blue | 1 |
| (G) | <p>Name the artwork of Mughal Miniature painted in monochromatic tones in which light, shade, and shadow are seen following the rules of perspective?</p> <ol style="list-style-type: none"> 1. Falcon bird 2. Kabir and Raidas 3. Krishna with Gopis 4. Radha bani thani | 1 |

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| (H) | <p>Which of the following is not a style of Pahari miniature painting?</p> <ol style="list-style-type: none"> 1. Basoli 2. Kangra 3. Jaipur 4. Chamba | 1 |
| <p>SECTION-B (Short answer type questions) Answer for this question is expected around 100 words</p> | | |
| Q2. | <p>Identify the painting and its artistic from Provincial School which reflects the grandeur of the Mughal Empire. Here, near the distant horizon women from the groom's side have been shown seated on elephants.</p> <p>And briefly explain the tableau of grandeur seen in the picture?</p> <p style="text-align: center;">(OR)</p> <p>Identify the painting, its sub school from Deccan style in which the sacred relationship between Mentor and Disciple has been depicted.</p> <p>And write any two human values explained through this painting?</p> | 2 |
| Q3. | <p>Identify the Pahari miniature painting and the artist from painting from Raga Mala series in which 'Krishna' seen as God.and explain it briefly on the basis of 'Atma-Parmatama'.</p> <p style="text-align: center;">(OR)</p> <p>There is a profile portrait from Rajasthani miniature painting in which a glimpse of "women empowerment" and "fragility" are fused together.</p> <p>Identify the painting, sub school and briefly describe its subject matter and genre.</p> | 2 |
| Q4. | <p>In this painting 'The brilliance of expressions and command over human anatomy makes the anger of Maryada Purushottam Rama</p> | 2 |

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| | <p>come alive. The depiction of Ocean God frightened by the anger of Lord Rama is enhanced by the flashing lightning.’</p> <ul style="list-style-type: none"> • Identify the painting and the artist of Contemporary Modern Period. • Using aesthetic parameters explain this painting based on theme of Valmiki Ramayana. <p>(OR)</p> <p>‘The female Contemporary Modern artists who got trained outside the country yet she was inspired by the paintings of Ajanta caves, made a huge contribution by depicting the vulnerable condition and sadness faced by the Indian females of that time.’</p> <ul style="list-style-type: none"> • Based on the above statement Identify the Artist and the artwork along with its medium and Technique. • Elaborate on the condition of females in the society during that time as painted by her in the painting included in your course. | |
| Q5. | <p>‘A woman's life is considered as a symbol of dedication. Despite being an integral part of the society, she is neglected and non-existent.’ The printmaker Anupam Sood has depicted this negligence and non-existence with great reality and seriousness in her graphic print.</p> <p>Identify and describe this print emphasizing on its medium and highlight the idealized expressions and emotions that are depicted in it?</p> <p>(OR)</p> <p>In the sculpture created by Ramkinkar Baij, we can see a glimpse of the life of the simple people with whom he lived. Identify the sculpture as per your syllabus in which he has depicted a migrant family. Write about the sculpture by giving its name and medium?</p> | 2 |
| Q6. | <p>‘The depiction of birds has been done very vividly in the Mughal miniature painting style.’ The famous painting "Falcon on the bird rest" is one of them. Describe briefly about this painting, highlighting its artist, medium and technique?</p> | 2 |

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| | (OR) Why do you like the painting style of Deccan School support your answer with any four characteristics that you admire in this style? | |
| | SECTION-C | |
| | Attempt <u>any two</u> questions from the given options (Long answer type questions) <u>Answer for this question is expected in around 200 words</u> | |
| Q7. | <p>Identify the picture based on the love story and the musical hymns prevalent in the desert, which is associated with folklore of "Dhola Maru" in present times also and is narrated with great emotional sentiments.</p> <ul style="list-style-type: none"> • Name and explain the painting in detail, describing about the difference between the status of human forms painted. • Throw light on its artist name, sub school and its painting style? • Write any four main aesthetical qualities of the painting which you admire? | 6 |
| Q8. | <p>During the Mughal period, which emperor was liberal in his religious beliefs, and his governing period was known as the "Golden Age for secular-themed paintings".</p> <ul style="list-style-type: none"> • How did he promote the belief of secularism through paintings? • Identify the famous painting made by using the image of a Hindu God which promoted secular belief associated with this Mughal Emperor, mention the name of the artwork, its artist, and medium. • Explain how this painting is a perfect example of secularism and religious unity? | 6 |
| Q9. | <p>Identify the artwork printed below and describe in detail about this painting related to Bengal Style in your own words? Support your answer with the following parameters</p> <ul style="list-style-type: none"> • Name of its artist and the painting characteristic of Bengal school used in making it. • The subject matter depicted in it and the message which artist | 6 |

wants to convey through this work of art.

- Also explain the emotions and sentiments that you experience and derive while observing and admiring this painting.





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 |
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| 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 | |
| | <u>Key Points that can be used in the Answer</u> | | |
| | <p>(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.)</p> <p style="text-align: center;">(OR)</p> | | |

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| | <p>Title, Medium and Style of the School 1 Mark</p> <p>Description of the artwork along with the Human Values 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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)</p> | |
| Q3. | <p>Name of the Painting, Artist 1 Mark</p> <p>Description with the theme 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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</p> <p style="text-align: center;">(OR)</p> <p>Title of the painting and Sub School 1 Mark</p> <p>Subject Matter of the Painting 1 mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(KISHANGARH, RADHA BANI THANI, NIHAL CHAND, WATER COLOUR TEMPERA, LOTUS BUD, RAJPUT ROYALTY, LONG TAPERING FINGERS, TRANSPARENT DUPATTA, PEARL</p> | 2 |

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| | NECKLACE, PEARL NOSE RING, POINTED NOSE, THIN LIPS, ELONGATED EYES, IMAGE IS PRINTED ON A STAMP.) | |
| Q4. | <p>Artist & Artwork 1 Mark</p> <p>Aesthetical Parameters and Description of the Artwork 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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.)</p> <p style="text-align: center;">(OR)</p> <p>Artist, Artwork, Medium & Technique 1 Mark</p> <p>Identification of the condition of women through artwork 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(HALDI GRINDERS, CHORES, SURRENDER, NO HOPE, HALDI, VEIL, SIMPLIFIED FORM, MODERN STYLE, AMRITA SHERGIL, EAST AND WEST, GRINDING, EXPECTATION)</p> | 2 |
| Q5. | <p>Name of the Print, Medium & Technique 1 Mark</p> <p>Description of the Subject Matter and Emotional Views 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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,</p> | 2 |

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| | <p>LIFELESS BODY LYING ON THE FLOOR, IRONY OF LIFE, PAIN AND SADNESS, REACHING OUT FOR HELP, SHOWING EMPATHY AND RESPECT.)</p> <p style="text-align: center;">(OR)</p> <p>Name of Sculpture and Medium and technique 1 Mark</p> <p>Subject Matter 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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.)</p> | |
| Q6. | <p>Name of Artist, Medium & Technique 1 Mark</p> <p>Appreciation of the artwork 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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.)</p> <p style="text-align: center;">(OR)</p> <p>Reason for liking the Deccan School Painting 1 Mark</p> <p>Aesthetic Characteristics 1 Mark</p> | 2 |

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| | <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 Painting Style of the Sub School, Medium & technique, Artist. Identification of the Aesthetic Qualities | 2 MARKS 2 MARKS 2 MARKS | 6 |
| | <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.) | | |
| Q8. | Describing the miniature style during the rule of King Akbar. Explaining the painting 'Krishna Lifting Mount Govardhan' | 2 Marks 2 Marks | 6 |

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| | <p>Justification for Secular Themes and Religious Unity</p> <p style="text-align: right;">2 Marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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)</p> | |
| Q9. | <p>Name of the Painting and Artist, Medium and Characteristics</p> <p style="text-align: right;">2 Marks</p> <p>Compositional Arrangement & Subject Matter</p> <p style="text-align: right;">2 Marks</p> <p>Emotions and Sentiments experienced and derived</p> <p style="text-align: right;">2 Marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(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.</p> | 6 |