

APPLIED ART – COMMERCIAL ART CODE- (052)
MARKING SCHEME
CLASS: XII (2026-27)

Time – 2 hours

Max Marks – 30

General Instructions

Read the following instructions carefully.

1. There are 9 questions in this question paper with internal choice.
2. SECTION A consists of 8 multiple-choice questions carrying 1 mark each.
3. SECTION B consists of 5 short answer questions carrying 2 marks each (Answer in about 100 words).
4. SECTION C consists of 3 long answer questions carrying 6 marks each (Answer in about 200 words). Attempt any two Questions.

S.No		MARKS
1.	SECTION -A	
i.	C	1
ii.	D	1
iii.	C	1
iv.	A	1
v.	C	1
vi.	C	1
vii.	C	1
viii.	C	1
	SECTION -B	
2(A)	i. The statement is justified through Amrita Sher-Gil's painting Haldi Grinders. The painting depicts rural Indian women engaged in the traditional activity of grinding turmeric. Their Indian attire, covered heads, and calm yet serious expressions reflect Indian culture and rural life, while the structural treatment of forms and colour harmony reflects Western influence. - 1 mark ii. Amrita Sher-Gil inspires me through her ability to portray the dignity and emotional depth of ordinary Indian people. It encourages artists to explore their cultural roots while experimenting with modern techniques. Her work motivates me to express social reality with honesty and emotional strength. - 1 mark OR	2

2(B)	i. Name of the painting: Journey's End Painter: Abanindranath Tagore Medium: Watercolour Technique: Tempera (wash technique of the Bengal School). - 1 mark ii. Abanindranath Tagore creates empathy through the use of muted, earthy colour tones and a red dusk background. The soft washes and subdued hues evoke a sense of exhaustion, sadness, and silence, reflecting the camel's suffering. The sensitive texture and gentle blending of colours enhance the emotional depth of the scene, symbolising the end of both a physical journey and life itself. This thoughtful use of colour leads the viewer to feel compassion and emotional connection with the subject. - 1 mark	2
3(A)	i. Name of the painting: Krishna on Swing School: Bikaner School (Rajasthani miniature painting) Technique: Watercolour (tempera technique) Collection: National Gallery of Modern Art, New Delhi. - 1 mark ii. The painting beautifully narrates the divine love between Krishna and Radha. The central wavy mound divides the composition into two harmonious sections, guiding the viewer's eye through the scene. In the upper part, Krishna is seated on a hexagonal swing, watched lovingly by Radha, symbolising divine romance. In the lower section, Krishna and Radha are seated together on a red carpet in royal Rajputana attire, accompanied by a female attendant. The graceful figures, rhythmic lines, and balanced composition enhance the lyrical and romantic mood of the painting, making the narrative visually engaging and emotionally expressive. - 1 mark	2
3(B)	OR i. Title of the painting: Hazrat Nizamuddin Auliya and Amir Khusro Medium: Watercolour (tempera technique) - 1 mark ii. The painting belongs to the Sufi devotional subgenre of the Deccan School. It focuses on the spiritual bond between the Guru (Hazrat Nizamuddin Auliya) and his disciple (Amir Khusro). The emphasis is on devotion, reverence, and spiritual learning rather than royal grandeur. The use of soft colours, delicate brushwork, and symbolic elements reflects the mystical and spiritual nature of Sufism, highlighting humility, wisdom, and the sacred teacher-disciple relationship. - 1 mark	2
4(A)	i. Name of the sculptor: Amarnath Sehgal Medium: Bronze Collection: National Gallery of Modern Art, New Delhi - 1 mark	2

4(B)	ii. The sculpture expresses deep anguish, helplessness, and suffering of the common people. The elongated, stick-like figures and raised arms symbolise desperation and silent cries for justice. The distorted forms convey emotional pain rather than physical realism. Through this work, the artist highlights social injustice, exploitation, and the neglect of the poor by society. The sculpture serves as a powerful reminder of human suffering and the urgent need for compassion and social responsibility. - 1 mark OR i. Name of the sculpture: Triumph of Labour Medium: Bronze Collection / Location: Marina Beach, Chennai- 1 mark ii. The sculpture depicts four muscular labourers straining together to move a massive rock, symbolising collective strength and unity. The rhythmic arrangement of bodies, dynamic postures, and taut muscles convey intense physical effort and determination. The realistic modelling of human anatomy enhances the sense of movement and energy. Aesthetically, the sculpture celebrates the dignity of labour and portrays the working class as heroic contributors to nation-building, making it both visually powerful and socially meaningful. - 1 mark	2
5(A)	i. Name of the painting: Kabir and Raidas Artist: Ustad Faquirullah Khan Medium: Watercolour (tempera technique) Period: Mughal period (reign of Shah Jahan) - 1 mark ii. The painting conveys a message of spiritual unity, simplicity, and equality. By depicting saints from different social backgrounds engaged in humble activities, it emphasises dignity of labour and the belief that devotion and spiritual wisdom are accessible to all. The realistic portrayal reinforces the idea that true spirituality lies in simple living and sincere practice rather than ritual or social status. - 1 mark OR 5(B) i. The artist Sahibdin has very successfully portrayed the desert environment by using barren landscapes, minimal vegetation, and warm earthy colours. The movement is suggested through the forward motion of the camel, the flowing garments of the figures, and the accompanying attendants and hunting dog. These elements together create a sense of travel and journey across the harsh desert terrain. - 1 mark	2

	ii. Maru Ragini depicts romance through the theme of love, longing, and separation associated with the musical raga. The prince and princess riding together on a decorated camel symbolise emotional bonding and devotion. Their calm expressions and closeness reflect a quiet, enduring romance set against the vast and challenging desert, enhancing the emotional depth of the painting. - 1 mark	
6(A)	i. Name of the painting: Krishna Lifting Mount Govardhan Artist: Miskin Patron: Emperor Akbar Collection: National Museum, New Delhi- 1 mark ii. The painting belongs to the Mughal period and displays its characteristic features such as a well-organised composition, realistic depiction of human figures, and detailed rendering of nature. Krishna is placed at the centre as the focal point, shown lifting Mount Govardhan effortlessly with his little finger, symbolising divine power. The villagers and animals are arranged rhythmically beneath the mountain, creating unity and balance. The use of vibrant colours, careful detailing of trees, rocks, and expressive faces, along with decorative borders, reflects Persian influence blended with Indian themes, a hallmark of Mughal miniature painting. - 1 mark	2
6(B)	OR i. Name of the painting: Chaugan Players Medium: Watercolour Technique: Tempera technique Sub-school: Jodhpur (Rajasthani School) - 1 mark ii. I strongly agree with the statement. Dana effectively portrays the royal sport of chaugan through a balanced and dynamic composition. The horizontal format enhances the sense of movement, while the central placement of the polo ball draws the viewer's attention and unifies the action. The rhythmic movement of horses and riders, along with expressive gestures, conveys energy and excitement. The bold and contrasting colour palette adds visual appeal and highlights the importance of the game, fulfilling aesthetic principles such as balance, rhythm, harmony, and emphasis. - 1 mark	2
	SECTION-C Attempt <u>any two</u> questions from the given options	
7.	i. Name of the painting: Rama Vanquishing the Pride of the Ocean	6

	Artist: Raja Ravi Varma- 2 marks ii. In the middle distance, the waves reveal three human figures emerging from the ocean. The central figure is Varuna, the sea god, who is lifting both his hands in a gesture of surrender and supplication. He pleads for forgiveness from Lord Rama after realising his mistake in refusing to grant passage to Lanka. This gesture symbolises humility, repentance, and submission before divine power. - 2 marks iii. The artist has been highly successful in using compositional arrangement to express contrasting emotions of anger and forgiveness. Lord Rama is shown standing firmly on the shore in a strong, upright posture, holding his bow, which conveys determination and righteous anger. In contrast, Varuna is depicted in a lower position within the turbulent ocean, with raised hands and a submissive posture, symbolising repentance and forgiveness. The dynamic waves, dramatic lighting, and strong diagonals enhance the tension of anger, while the pleading gestures and softened expressions introduce a sense of mercy and reconciliation. Through this balanced composition, Raja Ravi Varma effectively communicates the emotional climax of the narrative. - 2 marks	
8.	i. The artists of the Bengal School played a vital role in the freedom movement by rejecting Western academic realism imposed by British rule and reviving indigenous Indian art traditions. They drew inspiration from Indian miniature paintings, Ajanta cave murals, and spiritual themes rooted in Indian culture. Through their artworks, they promoted national pride, cultural identity, and self-respect. Bengal School artists used art as a form of cultural resistance, encouraging Indians to value their own heritage and traditions during the struggle for independence. - 2 marks ii. Several Indian artists actively contributed to the freedom movement through their art. Abanindranath Tagore's famous painting Bharat Mata became a powerful symbol of nationalism, portraying India as a nurturing yet strong mother figure. Nandalal Bose created simple and impactful artworks inspired by folk traditions and worked closely with Mahatma Gandhi, designing posters and images for nationalist movements. Gaganendranath Tagore used satirical cartoons and caricatures to criticise British policies and social injustices, making art a tool for political awareness and reform. - 2 marks	6

	iii. A. Shiv and Sati - 1 mark Artist: Nandalal Bose Nandalal Bose's Shiv and Sati reflects the spiritual and symbolic approach of the Bengal School of Art. The painting depicts Lord Shiva and Goddess Sati in a calm and harmonious composition, emphasising devotion, purity, and divine unity. Bose uses simple forms, flowing lines, and soft, earthy colours to convey serenity and spiritual depth. The restrained expression and minimal background focus the viewer's attention on the emotional bond between the divine couple. The work reflects Indian philosophical ideals and reinforces cultural pride, aligning with the nationalist spirit of the freedom movement. B. Radhika -1 mark Artist: M. A. R. Chughtai Radhika by M. A. R. Chughtai is a lyrical and romantic painting inspired by Indian mythology and poetry. The artist employs graceful, elongated figures, delicate lines, and a refined colour palette influenced by Mughal and Persian art traditions. Radhika is portrayed as an embodiment of beauty, devotion, and spiritual love. The ornamental detailing and expressive posture evoke a sense of grace and emotional sensitivity. Through this work, Chughtai celebrates Indian cultural aesthetics and contributes to the revival of indigenous art forms during the freedom movement.	
9.	i. Name of the painting: Krishna with Kinsmen Going to Vrindavan Painter: Nainsukh Medium & Technique – Temper on paper, fine brush work, delicate linear drawing, soft colour washes. Style / School: Kangra School of Pahari miniature painting-2 marks ii. The painter has been highly successful in depicting the subject matter. Nainsukh clearly conveys the idea of migration and protection by showing Nanda, Yashoda, baby Krishna, and their relatives moving together in an organised procession. The use of rhythmic lines, balanced composition, and realistic details makes the narrative easy to understand and visually engaging. The calm yet purposeful movement of the bullock cart and figures effectively communicates the reason for the journey. -2 marks	6

	iii. The beauty of the painting lies in its delicate lines, soft colours, and natural expressions. The figures display gentle emotions such as care, devotion, and concern for baby Krishna. Yashoda's affectionate expression reflects maternal love, while Nanda appears responsible and protective. The peaceful faces of the accompanying villagers, along with the serene landscape, create a harmonious and emotionally touching scene. The overall mood is calm, devotional, and humane, making the painting aesthetically pleasing and emotionally rich.- 2 marks	
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