

GRAPHICS CODE- (050)
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	SECTION -A	MARKS
1.		
i.	C	1
ii.	D	1
iii.	C	1
iv.	C	1
v.	D	1
vi.	A	1
vii.	A	1
viii.	A	1
	SECTION -B	
2(A)	Key points: i. Bright and glowing colours are used carefully in harmonious contrast. Pure hues of red, yellow, blue, brown, and white are used without much mixing. In some paintings, gold and silver colours are also used. Backgrounds are mostly flat. ii. Rajasthani art developed from Western and Central Indian schools. Bold lines are apparent in the early phase, which later became thin, rhythmic, soft, and graceful in all sub-schools of Rajasthan. OR	2

2(B)	i. Painting: Chaugan Players – ½ mark Artist: Dana – ½ mark ii. Interpretation / description of empowerment of women – 1 mark (Key ideas may include: princess playing chaugan/polo, decorated horses, confident posture, bell-shaped ghaghara, Rajasthani attire, leadership qualities, individuality, dignity, equal rights, and women as an integral part of society.)	2
3(A)	Meghdoot The painting is based on Kalidasa's lyrical poem Meghdoot. It narrates the story of a Yaksha exiled by King Kubera, who sends his message of love to his wife through a passing cloud. The Yaksha is shown seated on rocks in a forest, writing his emotions on a leaf. His youthful features, sorrowful expression, soft colours, and sharp yet delicate lines convey longing, separation, and poetic sensitivity. OR	2
3(B)	i. Explanation of the symbolic meaning of the National Flag colours – 1 mark ii. Justification of how these symbols promote unity, pride, and commitment – 1 mark (Key ideas: saffron, white, green, Ashoka Chakra with 24 spokes, courage, peace, prosperity, duty, unity, nationalism.)	2
4(A)	Painting and Artist: Kabir and Raidas by Ustad Faquirullah Khan. Explain Medium and Technique: Tempera (watercolour) on paper. Wash Technique. The composition shows two simple human figures working in a humble village setting. The use of light and shade, perspective, and realistic portrayal reflects simplicity, secularism, friendship, devotion to work, and peaceful coexistence. OR	2
4(B)	Bijapur School – Any four characteristics: i. Mughal, Persian, European, and Turkish influences, including high horizons and golden skies – ½ mark ii. Tall, fair-complexioned, emotionally expressive figures – ½ mark iii. Brilliant, rich colours with harmonious composition – ½ mark	2

	iv. Dominance of subject matter on women empowerment – ½ mark ** (Any other points from the syllabus can also be considered apart from the ones mentioned)	
5(A)	Basohli artists had a tendency to show high horizon in their miniature paintings: The statement is true for Basohli School painting. The rich colors, mastery of line and sensitive portrayal of nature compensated for it. The high horizon in Basohli is commonly seen with just an inch-long strip of the sky in the upper part. At times, there is no horizon but a simple plane background. Paintings are based on Folk Art: The symmetrical ornamentation of nature especially trees have a typical folk influence.	2
5(B)	Or The Pahari miniatures in terms of human values that are shown in them. The sentiment of love and devotion as an inspiration and the central theme is beautifully executed in Pahari painting. - Love, faith, devotion and surrender for the supreme power. - Equal love for all followers. - This painting has its own distinct place in terms of delicate lines and colour treatment. - To be faithful to the master. - To be a good member of the group / team for common interest. - All decide to move together and stay together. (Any four)	2
6(A)	- Painting- Mother Teresa, Medium and Technique- Oil on Canvas -1 Marks - Compositional arrangement: -1 Marks Social Worker-Mother Teresa, Abstract Figures, Hollow Face, Compassion, Human Forms of Different Age, White Saree with Blue Borders Symbolizing Mother Teresa, Central Figure on Mother's Lap, Healing Hand, Selflessness, Noble, Kind, Helpful, Optimistic Approach, Etc.	1+1
6(B)	Or Printmaker and technique of this print- Somnath Hore, Etching and Aquatant on Paper-1 Marks The print is a visualization of the artist's emotional response to the pain and suffering of the poor and deprived - the wounded humanity. It is about the physical suffering of the victimized and the wounded, with no hope of rescue in this world. Symbolising the artist's protest against the injustice towards the innocent poor people. It is a composition of five standing figures	2

	grouped together, all victims of starvation. The thin, worn-out children have bloated stomachs and thin rectangular ribcages showing the effects of prolonged hunger. Heads are enormous skulls with small bony faces resting on rickety torsos and limbs.	
	SECTION-C Attempt <u>any two</u> questions from the given options	
7.	Elaboration of main sub schools: - 3 Marks Mewar School: The whole of Rajasthan was affected by the attack of the Mughals but Mewar did not come under their control till the end. This was the reason that Rajasthani School flourished in its purest form in Mewar and later on in Jaipur, Jodhpur, Amber, Kota, Bundi, Kishan Garh, Bikaner and other places of Rajasthan. Mewar contains elements of central Indian style which itself is a blend of Western Indian Gujarat-Jain manuscript school with Persian influences. Kishangarh School: The estate (Jagir) which was inherited by Kishan Singh, the eighth son of Raja Udai Singh of Jodhpur is known as Kishangarh. This small state surrounded by Jaipur, Jodhpur and Ajmer saw a sudden spark of genius when the art of other states was almost nearing the end during the reign of Raja Raj Singh and later his son Raja Sawant Singh. Sawant Singh was a scholar and an expert in Music, Poetry and Painting. Jaipur School: The Jaipur School reached its peak in the 18th century A.D. when Mughal influence weakened after the rule was ousted. Before that, under Jai Singh I, the close alliance with Delhi and patronage in art by Akbar remained deep-rooted. Though artists tried to come out of the mughal influence with subjects from Hindu epics and the romances of lord Krishna, the effect remained. Jai Singh II shifted the capital to Jaipur from Amber. -3 Marks Any three sub schools. Main features: - Vibrant Colors – The paintings prominently use bright colors like red, yellow, blue, and green, often derived from natural sources. Gold and silver are also used for embellishment. - Religious Themes – Most paintings depict themes from Ramayana, Mahabharata, Bhagavata Purana, and the life of Lord Krishna, especially his interactions with Radha and the Gopis. - Flat Backgrounds – The backgrounds are often plain or decorated with floral designs, architecture, or landscapes to highlight the main subject.	3+3
8.	Appreciate the sculpture by the artist Ramkinkar Baij: Sculpture & Medium: -1 Marks	6

	Santhal Family, Cement and Concrete on Metal Armature Subject Matter: -2 Marks Santhal Family is a round, free-standing outdoor sculpture. It is a depiction of a tribal peasant family-a man, a woman, children and a dog. It is regarded as the first public modernist sculpture in India. DESCRIPTION: -3 Marks This is a rough textured sculptural group, comprising an adult male and a female - obviously a couple, with the female holding a child onto the left side of her body with her left arm. The male is carrying another child who is sitting on the front basket (one basket is on the other side of the bamboo) hanging from a bamboo pole on his shoulder. A lively dog walks along happily. Key points that can be used in the answer: (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, Together in Different Times.)	
9.	"This print given below depicts the figure of a lonely woman seated on the pavement before a dilapidated wall." I. Name of the printmaker, print, technique, subject matter: Anupam Sud, OF WALLS, Etching on Paper This print is a journey of the artist down her memory lane-memoirs of childhood. The subject is unconsciously lost in the mystery of time, with nothing in particular but a gliding image that has found a place in her creation. This work is often interpreted as a representation of poverty and loneliness. However, for the artist it is more of a personal moment. II. The glimpse of the lower part of a poor man sleeping on the ground, contrasting with the clothed woman, add to the sadness of the print. The wall stayed in the subconscious because it was very big for the child that lived there once, but now it seems to have shrunk. The print is etched in brown colour and line drawings are in white. A poor faceless lady sitting on a pavilion of the wall on one side is clad in an untidy-looking sari and has bare feet. In the foreground, two legs and a foot are visible, of a man sleeping near the wall. The artist's keen power of seeing the ordinary and then transferring that realism without any beauty or glamour onto the etchings is extraordinary. She could extract immense emotive and visual details out of her medium.	2+2+2

	III. Creates an interesting form of a woman by hollowing out the face: Anupam Sud exposed the hidden face of society and presented it in a straight forward manner. She was always interested in the feminine subjects, depicting women's deprivation and exploitation and explored the nature of her psyche. In this case, the faceless figure of the woman represents her vulnerability and emptiness in continuous, endless time. The work is thoughtful, haunting and indistinct with the deep monochromes enhancing the overall effect. Key Points that can be used in the Answer. (Situation In Indian Society of a Widow Shown Through Black Face and White Garments, Discrimination from Society, Wall Used as a Blackboard Narating Life Situation of Women Before and After Husband's Death, Conservative Believes, Showing Man Dominated Society and Helplessness of the Family.)	
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