

PAINTING CODE- (049)
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.	B	1
ii.	B	1
iii.	A	1
iv.	A	1
v.	C	1
vi.	B	1
vii.	D	1
viii.	A	1
	SECTION -B	
2(A)	Visual composition – 1 mark Aesthetics – 1 mark Key points that can be used in the answer: Maru Ragini by Sahibdin; human figures; outdoor desert scene; theme of love; king and queen riding a camel; attendants; dog; night sky; calligraphic inscriptions at the top of the painting. Aesthetic qualities of the painting: bright colours, simple borders, ek-chashma profiles, beautiful costumes, fine rhythmic lines; themes of loyalty, faithfulness, and commitment. OR	2

2(B)	Subject matter and artistic style– 1 mark Compositional structure and visual features– 1 mark Chand Bibi playing polo; Golconda; warrior queen of Bijapur; women playing polo, a game mainly played by men at that time; decorated horses; Deccan School; depiction of nature; outdoor scene; life of women; princess and female figures; use of trees and pond; representation of a female referee; importance of women; well-composed artwork; aesthetic qualities; realistic figures; vibrant colours; Persian influence.	2
3(A)	Origin – 1 mark Chronological development – 1 mark Origin in the 17th century; Manaku and Nainsukh; hybrid style influenced by Gujarat, Mughal, and Rajasthani miniature traditions Artist fled from Aurangzeb's wrath to the north in areas of Himachal. Main centres: Basohli, Guler, Kangra, Jammu. Basohli as the earliest centre of painting; characteristics include vigorous and bold lines, strong glowing primary colours, and intense emotional scenes. Kangra style (18th century); main patron Raja Sansar Chand; golden period; refined drawing and brilliant colour schemes. Garhwal style noted for peaceful backdrops and natural beauty.	2
3(B)	OR Name of the painting and sub-school – 1 mark Description of the artwork and values – 1 mark Key points: Hazrat Nizamuddin Auliya and Amir Khusro; artist unknown; sub-school: Hyderabad; medium: watercolour (tempera technique) on paper; respect towards the Guru; simplicity; peace; divine atmosphere; devotion towards the mentor; fruitful tree; blissful preaching; musical instrument; outdoor setting; minimalistic architecture; connection between young and old; sharing and acceptance of wisdom; halo behind the Guru.	2
4(A)	Name, artist, technique, and medium – 1 mark Depiction of composition – 1 mark The painter conveys both the emotional and aesthetically pleasing essence. Key points: Nand, Yashoda, and Krishna with Kinsmen Going to Vrindavan by Nainsukh; tempera; watercolour on paper; pitambar worn by Krishna; well-balanced composition; bright colours; depiction of	2

	kinsmen; jewellery; multiple figures in action, showing the artist's success. OR 4(B) Name of the artist, artwork.– 1 mark Compositinal arrangements – 1 mark Key points that can be used in the answer: i. Title of the painting- Krishna on swings. The painting belongs to the Rajasthani school, Bikaner sub school. Artist – Nuruddin, medium water/ Tempera - 1 mark ii. It's a vertical painting divided into two panel which gives a single painting illusion. Divided by two hills. Upper panel- Krishna on swing in orange dhoti and crown, picture in bluish hue. Other side balcony/architecture, Radha watching from balcony. Lower panel- Garden/natural settings, tree, foliage, Krishna Radha seated separately the artistic form used to divide the two parts is a horizontal architectural or ground line element. - 1mark	2
5(A)	Raja Ravi Verma Key points: Rama Vanquishing the Pride of the Ocean; oil on canvas; Rama as the main figure on a foreground rock; expression of anger and annoyance; diagonal composition; central figure balanced by turbulent waves; dark, stormy sky; realistic figures; stones; violent waves; flowing clothes; three figures including Varuna pleading with his consorts; use of light and shadow; detailed brushwork. OR 5(B) Amrita Sher-Gil. Amrita Sher-Gil painted Haldi Grinder in 1940. This was the time when she was seeking inspiration from India's idyllic rural scene. Such a scene, depicting Indian women busy in a traditional activity of grinding dry turmeric, had to be painted in Indian style. It is not surprising that she used bright, saturated pigments to paint this work. Given her training in modern art in Europe, she was quick to see parallels between miniature traditions of north India and modern art of Paul Gauguin, an artist she admired.	2
6(A)	Key points: Colours: saffron, white, green, blue symbolising courage, peace, sacrifice, strength, prosperity, unity, truth, honesty, and agriculture. Icons: Dharma Chakra – eternal wheel of law; motion and growth; 24 spokes representing the 24 hours of the day; commitment and duty.	2

6(B)	OR Name of the print and technique – 1 mark Aesthetic description – 1 mark Key points: Of Walls; etching on paper; modern artwork; female figure; dark face; dirty white saree; bare legs of a male figure; brick wall; chalk drawings; haveli; poverty and injustice; monochromatic print; realism blended with abstraction; fine line work and textures.	2
	SECTION-C Attempt <u>any two</u> questions from the given options	
7.	Name of the artist, title– 1 marks for each painting. Medium, technique– 1 marks each painting. Compositional arrangement – 1 marks each painting. Students can explain any two Mughal miniature painting from Akbar period, Jehangir period and Shahjahan period as per the point mentioned above. Eg : Darashikoh ki Baraat by Haji Madni; Shahjahan period; watercolour on paper; tempera technique; huge wedding procession; multiple decorated horses; use of fireworks; females on elephants; groom at the centre with a halo; attendants holding candles; bride's welcome party; musicians; dancing boy; more than 100 figures; bright colours; jewellery; Mughal costumes; floral borders.	3+3
8.	Contribution of Indian art in freedom struggle i. With the colonial rule around the eighteenth century, the English were charmed by different manners and customs of people of all ranks, tropical flora and fauna, and varying locales. Partly for documentation and partly for artistic reasons, many English officers commissioned local artists to paint scenes around them to get a better idea of the natives. ii. The year 1896 was important in the Indian history of visual arts. E. B. Havell and Abanindranath Tagore saw a need to Indianise art education in the country. This began in the Government Art School, Calcutta, now, Government College of Art and Craft, Kolkata. Similar art schools were established in Lahore, Bombay and Madras but their primary focus was on crafts like metalwork, furniture and curios. iii. Nandalal Bose, a student of Abanindranath Tagore, was invited by poet and philosopher Rabindranath Tagore to head the	2+2+2

	painting department in the newly established Kala Bhavana. Kala Bhavana was India's first national art school.	
9.	i. Name of the artist, title of the painting, technique, and medium – 2 marks ii. Subject matter – 1 mark iii. Depiction of emotions – 3 marks Key points: Meghdoot by Ram Gopal Vijayvargiya; tempera technique; Bengal School; Yaksha figure writing a message; tears flowing from doe-shaped eyes; poetic representation; well-composed flowing hair; sense of adoration; movement of wind; theme of love and longing; clouds; rhythmic lines; delicate figures; fresh colours such as yellow garments; flying birds; loneliness; agony of separation; melancholy; hope.	6