

SUBJECT – PAINTING (CODE 049)
SAMPLE QUESTION PAPER
CLASS XII (2023-24)

One Theory Paper – 2 hrs

Total Marks – 30

General Instructions

- Section-A

Attempt all Questions (Each Question 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
1.	<p>The artworks of Pahari School of Miniature Painting were based on the divine themes of:</p> <ul style="list-style-type: none">i. Ramayanaii. Rasik Priyaiii. Geet Govindiv. All the above	1
2.	<p>Assertion (A): Our mentor guides us in understanding the profundity of the Supreme God, as seen in the painting Hazrat Nizamuddin Auliya and Amir Khusrau.</p> <p>Reason (R): By obeying our Guru, we can build a peaceful and prosperous society.</p> <ul style="list-style-type: none">i. Both A and R are true, and R is the correct explanation of A	1

	<p>ii. Both A and R are true, but R is not the correct explanation of A</p> <p>iii. A is true but R is false</p> <p>iv. A is false and R is True</p>	
3.	<p>The use of painting faces in side profile became the hallmark of:</p> <p>i. Tribal Paintings</p> <p>ii. Company Paintings</p> <p>iii. Bengal School of Painting</p> <p>iv. Miniature Paintings</p>	1
4.	<p>The painting 'Nand, Yashoda, and Krishna with kinsmen going to Vrindavan' reflecting the leadership qualities of a youth by voluntarily taking responsibilities at a crucial moment is painted by Miniature Artist:</p> <p>i. Nihalchand</p> <p>ii. Nuruddin</p> <p>iii. Nainsukh</p> <p>iv. Nandlal Bose</p>	1
5.	<p>Assertion (A): The Mughal School of Miniature Painting used decorative borders to enhance the beauty of the paintings.</p> <p>Reason (R): Artists of Mughal courts used floral motifs and gold to make their painting look royal and full of grandeur.</p> <p>i. Both A and R are true, and R is the correct explanation of A</p> <p>ii. Both A and R are true, but R is not the correct explanation of A</p> <p>iii. A is true but R is false</p> <p>iv. A is false and R is True</p>	1

6.	<p>The painting ‘Bani Thani’ is an epitome of elegance showcasing the quality of:</p> <ul style="list-style-type: none"> i. Childhood ii. Womanhood iii. Fatherhood iv. Brotherhood 	1
7.	<p>The highly realistic painting of Mughal School named ‘Falcon on Bird Rest’ with Devanagari Script was made under the patronage of the King:</p> <ul style="list-style-type: none"> i. Aurangzeb ii. Jahangir iii. Akbar iv. Babur 	1
8.	<p>Influenced by European artists, Amrita Shergill’s contemporary yet deep-rooted values of Indian origin enabled her in expressing injustice, dejection, and pity towards rural Indian women through the simple use of:</p> <ul style="list-style-type: none"> i. Subject matter ii. Compositional arrangements iii. All the above iv. None of the above 	1
	SECTION-B	

9.	<p>Instead of mythological themes in his artwork, a disciple of Abanindranath Tagore showed how men, women and labourers diligently engage in their routine to achieve victory.</p> <ul style="list-style-type: none"> • Who was this sensitive artist and which sculpture from your course of study reflects this through realistic modeling of muscle movement and human form and laborers. • Describe how the strength of unity brings victory as shown in this sculpture. <p style="text-align: center;">(OR)</p> <p>Considered to be one of the greatest painters in the history of Indian art, he fused European techniques with pure Indian sensibility. He was the first to print his artworks to make them affordable and easily available, bringing fine art close to the masses.</p> <ul style="list-style-type: none"> • Identify the name of the artist and the Painting, method, and technique of painting from your syllabus. • Describe how this realistic painting (adapted from Ramayana) cautions us from the consequences of ego. 	2
10.	<p><i>‘Raghukul Reeti Sada Chali Aaye, Praan Jai Par Vachan Na Jaai’</i></p> <ul style="list-style-type: none"> • Which miniature painting from Rajasthan School showcasing strong bond of brotherhood between Rama and Bharat, re-lives this saying and how has the artist helped us in elevating our state of life by imbibing these virtues and family values? • Give an example through an episode from the present-day scenario which will help our future generation in character building. <p style="text-align: center;">(OR)</p> <p>During the early 19th century, India was a male dominant society. Dana showed Women Empowerment, their versatile personality and showcased them overcoming traditional norms.</p> <ul style="list-style-type: none"> • Throw light on the valour shown in the subject matter of Dana's painting from your syllabus. • How can this Rajasthani painting still help in broadening the mindset of our society? 	2

11.	<p>In this sculpture, the sacred representation of the divine power of 'Ganesh' as a leader and an artist are depicted with indigenous character of cave and temple sculpture.</p> <ul style="list-style-type: none"> • Write the material used and its sculptor. • While critically analyzing this sculpture, identify some characteristics of a leader and an artist which inspires you? <p style="text-align: center;">(OR)</p> <p>M.F. Hussain painted cinema posters in his early days for living. But his art style flourished and was later honored by Government of India with Padma Shree, Padma Bhushan, and Padma Vibhushan for his great contribution to art.</p> <ul style="list-style-type: none"> • Identify the painting made by him from your course and how does it inspire you? • Using elements of art as your parameter, explain how this painting depicts epitome of compassion and care. 	2
12.	<p>Evaluate the aesthetic beauty of any one of the following which shows the connection and bond between Royal Figures and Royal Animals:</p> <p style="text-align: center;">A) 'Darashikoh ki Baraat' from Mughal school</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">B) 'Chand Bibi Playing Polo' from Deccan School</p>	2
13.	<p>Our national flag is the identification of our country and its citizens. It narrates thousands of stories of courage and sacrifice, peace and honesty, chivalry and prosperity, embracing secularism as it proudly flies high in our independent sky.</p> <ul style="list-style-type: none"> • Do you feel we still imbibe these qualities in us? Explain your point of view. • How can these values help us in contributing towards the progress of our country? 	2

	<p>(OR)</p> <p>Art becomes a powerful medium when it reflects the social issues, problems related to the women, their sufferings, and traumas due to malpractices, especially after being a widow.</p> <ul style="list-style-type: none"> • Identify the print, printmaker, medium and technique. • How successful do you think the artist has been in showcasing these issues and spreading awareness through this print? How can you contribute in eradicating them from the society? 	
	SECTION-C	
14.	<p>It is believed that 'The Glory of the Mughal Miniature painting rose like rising sun with the dawn of the Mughals and dwindled with the sunset of the Mughals'.</p> <ul style="list-style-type: none"> • Justify this statement by describing the continuous growth in Mughal Miniature paintings. (Mention the 'Golden Period' and the 'Downfall'). • Explain in brief, the painting 'Krishna Lifting Mount Govardhana' 	6
15.	<p>Throw light on the origin and development of Rajasthani School of Miniature Painting and the aesthetic qualities practiced by its Sub Schools.</p> <p>Based on aesthetic parameters, elaborate the painting 'Krishna on Swing' observed by you.</p>	6
16.	<p>"The Bengal School gave Indian art an identity and acceptance which was lost due to foreign invasions and the British rule. Mass support for artists work united common people towards our freedom movement."</p> <p>How did the origin and development of Bengal School create a benchmark in the formation of Indian Art. What gave it a distinctive and unique identity?</p> <p>Choose and describe any one painting from the Bengal School (from your syllabus) which depicts a real-life situation consisting of sadness, pain &</p>	6

agony.

Support your answer through the points mentioned below:

- Origin and Development of Bengal School
- Name of Painting and its Artist
- Medium and Technique of the Painting
- Compositional Arrangement and Subject Matter

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MARKING SCHEME

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S.No.	SECTION-A	
1.	(iv)	1
2.	(i)	1
3.	(iv)	1
4.	(iii)	1
5.	(i)	1
6.	(ii)	1
7.	(ii)	1
8.	(iii)	1
	SECTION-B	
9.	<p>Sculptor and Sculpture – 1 Mark Description of artwork and statement – 1 Mark</p> <p><u>Key Points that can be used in the Answer</u> ARTIST – D.P. ROYCHOWDHURY, TITLE OF SCULPTURE – TRIUMPH OF LABOUR, DESCRIPTION- THREE DIMENSIONAL, POWERFULLY MODELLED, REALISTIC REPRESENTATION OF TEAMWORK, UNITY, EFFORTS OF LABORER'S, WHO ARE POOR, WEARING BARE MINIMUM CLOTHING, WITH CONFIDENT AND FACIAL EXPRESSION OF DETERMINATION, PROVING NOTHING IS IMPOSSIBLE, TRUST OF TEAM.</p> <p>(OR)</p> <p>Name of artist and artwork, method, and technique – 1 Mark Explanation of artwork, description – 1 Mark</p> <p><u>Key Points that can be used in the Answer</u> ARTIST - RAJA RAVI VERMA, PAINTING – RAMA VANQUISHING PRIDE OF THE OCEAN, OIL PAINTING, REALISM, DESCRIPTION- VERTICAL COMPOSITION, MYTHOLOGICAL THEMES, CRUSHING THE EGO OF THE SEA GOD, MESSAGE FOR THE MASSES, LORD RAMA WITH BOW AND ARROW, GOD'S ANGER SHOWN THROUGH FORCE OF WIND, , LIGHTENING, STRONG SEA WAVES, SEA GOD'S CONSORTS BEGGING FORGIVENESS, PROMOTING INDIAN THEME, MAKING ART APPROACHABLE TO COMMON PEOPLE, WELL BALANCED COMPOSITION</p>	2

10.	<p>Name of the painting, explanation of values – 1 Mark Example from present day scenario– 1 Mark</p> <p><u>Key Points that can be used in the Answer</u></p> <p>PAINTING - BHARAT MEETS RAMA AT CHITRAKUTA, HORIZONTAL PAINTING SHOWING, RESPECT, KEEPING PROMISE, CARE, LOVE TOWARDS FAMILY, DEVOTION, EMOTIONAL CONNECT. ANY EXAMPLE FROM PRESENT DAY LIVING WHICH SHOWCASE STRONG AND VALUE BASED CHARACTER BUILDING.</p> <p>(OR)</p> <p>Name of the Painting, Subject matter – 1 Mark Justification of the importance of this painting – 1 Mark</p> <p><u>Key Points that can be used in the Answer</u></p> <p>PAINTING – CHAUGAN PLAYERS, RAJASTHANI SCHOOL, INSPIRATION – VERTICAL PAINTING, PRINCESS PLAYING WITH OTHER MATES, CHAUGAN OR GAME OF POLO, CONFIDENT PRINCESS, FREEDOM, INDIVIDUALITY, EQUAL RIGHTS, LEADERSHIP QUALITIES, MULTITASKING, DECORATED HORSES, BELL SHAPED GHAGHARA, RAJASTHANI ATTIRE.</p>	2
11.	<p>Name of the Sculptor, Material used -1 Mark Critical Analysis and Characteristics – 1 Mark</p> <p><u>Key Points that can be used in the Answer</u></p> <p>SCULPTOR- P.V. JANKIRAM, MATERIAL - METAL AND OXIDIZED COPPER. ANALYSIS - NON-REALISTIC REPRESENTATION, DANCING POSTURE, SHANKH AND GADA, VEENA, LOTUS, MUSIC, AURA AND DIVINITY, SEMI ABSTRACT. BIG EARS- PATIENCE TO HEAR, BIG TUMMY- TO KEEP SECRETS NOT GOSSIP, ETC.</p> <p>(OR)</p> <p>Name of the Painting, inspirational value – 1 Mark Explanation of the artwork to depict compassion and care -1 Mark.</p> <p><u>Key Points that can be used in the Answer</u></p> <p>PAINTING – MOTHER TERESA, OIL PAINTING, HORIZONTAL PAINTING TEACHING SELFLESSNESS, CARE, PROTECTION, COMPASSION AND CARE, HELPING PEOPLE IN DIFFERENT PHASES OF LIFE, ILL HEALTH, CONSOLING HAND, FIGURE LYING ON THE LAP OF MOTHER, DESCRIPTION BASED ON ELEMENTS OF ART: THE VISUAL COMPONENTS OF COLOUR- SYMBOLIC- WHITE SAREE WITH BLUE BORDER, POINT, LINE- BOLD, SHAPE-, SEMI ABSTRACT, SPACE- DEVISION, TEXTURE- ROUGH ETC.</p>	2

12.	<p style="text-align: center;">Name of Artist, Sub School– 1 Mark Aesthetic Depiction of the Painting -1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>ARTIST- HAJI MADNI, PROVINCIAL MUGHAL SCHOOL, SHAHJAHAN PERIOD, CELEBRATIONS, VERTICAL COMPOSITION, GRANDEUR, ROYALTY, IN BARAAT- RULERS SHOWN WITH AURA AND OTHER IMPORTANT PEOPLE SEATED ON WELL DECORATED HORSES, FEMALS ARE COMFORTABLY SITTING ON ELEPHANTS, IMPORTANCE OF THESE ANIMALS, DIFFERENT GROUPS OF PEOPLE, MUSIC AND DANCE, FIREWORKS, BRIDE SIDE READY TO WELCOME, BOTH SIDES DECORATED AND ORNAMENTAL CLOTHING FOR ALL.</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">Name of Artist, Sub School– 1 Mark Aesthetic Depiction of the Painting-1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>ARTIST – UNKNOWN, SUB SCHOOL – GOLKONDA, DECCAN SCHOOL, VERTICAL COMPOSITION, - CHANDBIBI AS EMPRESS AND HER ROYAL HORSE, PLAYING THE GAME OF POLO, ALL FOUR DIFFERENTLY COLOURED GALLOPING HORSES, WELL ORNAMENTED, WITH FEMALE RIDERS, SHOW CONNECTION BETWEEN THEM AND THEIR MAJESTIC HORSES, SPIRIT OF TEAMWORK, USE OF NATURE AND BIRDS, WOMEN EMPOWERMENT ETC</p>	2
13.	<p style="text-align: center;">Explanation of the Qualities we imbibe– 1 Mark Contribution of values in progress of the country -1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>QUALITIES THAT WE IMBIBE, INSPIRATION THAT WE GAIN FROM OUR NATIONAL FLAG, CONTRIBUTION OF MARTYRS IN ITS FORMATION, SIGNIFICANCE OF ITS COLOURS, ORANGE DEPICTING COURAGE AND SACRIFICE, WHITE DEPICTING PEACE AND HONESTY, GREEN DEPICTING PROSPERITY AND CHIVALRY, DHARMA CHAKRA, COMMITMENT AND CONSTANT PROGRESS, EQUALITY, SECULARISM, ONE INDIA, UNITY IN DIVERSITY, FORMATION OF RESPONSIBLE TRUE CITIZEN, SERVING OUR COUNTRY AND HELPING OUR FELLOW CITIZENS SELFLESSLY, KEEPING THE NATION BEFORE SELF, UPHOLDING THE VALUES THAT WE DERIVE FROM OUR FLAG AND COUNTRY</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">Name of the Print and Printmaker, Medium & Technique– 1 Marks Description of the Subject Matter and suggestive views-1 Marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p>	2

	<p>PRINT – OF WALLS, PRINTMAKER – ANUPAM SUD, MEDIUM – ETCHING AND PRINT MAKING,</p> <p>SHOWS THE CONDITION OF A HELPLESS WIDOW IN SOCIETY, POVERTY, MONOCHROMATIC TONE, HOLLOW FACE DESCRIBING EMPTINESS AND LONELINESS IN LIFE, HELPLESSNESS, RIGIDNESS OF SOCIETY, WHITE AND COLOURLESS CLOTHING, LIFELESS BODY LYING ON THE FLOOR, NO HELP, WALL IN THE BACKGROUND WITH DEPICTION OF FAMILY AS DRAWING, IRONY OF LIFE, PAIN AND SADNESS, CONTRIBUTING IN ERADICATING THESE MALPRACTICES, GIVING EQUAL RIGHTS, ACCEPTANCE, REACHING OUT FOR HELP, SHOWING EMPATHY AND RESPECT, BY GIVING A HOPE THAT LIFE KEEPS ON GOING AND WE SHOULD MOVE ON WITH TIME.</p>	
	SECTION-C	
14.	<p>Origin and Development of Mughal School- 2Marks Major characteristics of time period of Mughal School – 2 Marks Main features and appreciation of painting -2 Marks</p> <p><u>Key Points that can be used in the Answer</u></p> <p>BABUR, HUMAYUN, AKBAR, JANANGIR, SHAH JAHAN, AURANGZEB, GOLDEN TIME PERIOD-AKBAR PERIOD, JAHANGIR PERIOD, DOWN FALL, AURANGZEB. ‘KRISHNA LIFTING MOUNT GOVARDHAN’ ARTIST- MISKIN, PERIOD, 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.</p>	6
15.	<p>Describing the continuous growth, Origin and Development in Rajasthani Miniature Paintings and Sub Schools. – 3 marks explaining the painting ‘Krishna on Swing’ – 3 marks</p> <p><u>key points that can be used in the answer</u></p> <p>ROYAL PATRONAGE, WEALTHY RULERS, VARIED THEMES FROM MUSIC, NATURE, RELIGIOUS TEXTS AND SCRIPTURES LIKE GEET GOVIND, BARAMASA, BHAGWAT PURAN ETC., USE OF BRIGHT COLOURS, HIGHLIGHTING VALOR AND COURAGE, GRACE AND DIGNITY, SUB SCHOOLS INCLUDING MEWAR, JODHPUR, BIKANER, KISHANGARH, JAIPUR ETC. ARTIST OF THE PAINTING- NURUDDIN, SUB SCHOOL – BIKANER, KRISHNA REPRESENTED WITH FEMALE FIGURES, USE OF FOREGROUND AND BACKGROUND, INDOOR AND OUTDOOR, DEPICTION OF TWO SCENES IN ONE PAINTING, STYLIZED TREES, DECORATIVE AND WELL-DRESSED FIGURES, KRISHNA SITTING ON THE SWING AND INTERACTING WITH RADHA, IN LOWER PART KRISHNA INTERACTING WHILE SITTING ON GROUND WITH MASNAD OR PILLOW, GOPI SHOWN AS A MESSENGER.)</p>	6

16.	<p data-bbox="451 98 1123 130">Origin and Development of Bengal School – 2 Marks</p> <p data-bbox="412 178 1260 210">Name of the Painting and Artist, Medium and technique -2 Marks</p> <p data-bbox="444 258 1162 289">Compositional Arrangement & Subject Matter- 2 Marks</p> <p data-bbox="516 338 1058 369"><u>Key Points that can be used in the Answer</u></p> <p data-bbox="277 457 1299 678">REVIVAL OF INDIAN ART, ROLE OF E.B. HAVELL AND ABNINDRANATH TAGORE, NEGATING BRITISH THEMES, CONNECTING INDIANS WITH OUR ART AND STYLE, USE OF WASH AND TEMPERA, UNITING INDIANS THROUGH ART TOWARDS FREEDOM STRUGGLE, FORMATION OF COLLEGE OF ART, PROMOTING INDIAN ESSENCE AND THEMES, ESTABLISHING DISTINCTIVE AND UNIQUE IDENTITY OF INDIAN ART</p> <p data-bbox="277 730 1299 913">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.</p> <p data-bbox="277 966 1299 1148">PAINTING – SHIV AND SATI, ARTIST – NANDLAL BOSE, MEDIUM - WASH AND TEMPERA, SADNESS, REPRESENTATION OF GODS AS HUMAN FORMS, FINE AND DELICATE LINES, HALO, MYTHOLOGICAL MONOCHROMATIC TONES AND USE OF COLOURS TO DEPICT DULLNESS AND LIFELESSNESS, THE FIGURE OF SATI LYING LIFELESS IN THE LAP OF LORD SHIVA)</p>	6
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