



COMMON PRE-BOARD EXAMINATION: 2022-23

Class-XII Subject: PAINTING (049)

MARKING SCHEME



Time Allowed: 2 Hours

M. Marks: 30

General Instructions:

Date:/.../2023

1. Answer all the 3 sections.
 - i. Section A: Attempt all Questions (Each Question will carry 1 mark)
 - ii. Section B: Attempt all Questions (Each Question will carry 2 marks)
 - iii. Section C: Attempt any two Questions (Each Question will carry 6 marks)
2. All questions of a particular section should be attempted at one place.

Section: A

1 x 8 = 8

1. Select the right answer from the given options:
 - A. (iv) Bharat meets Rama at Chitrakuta
 - B. (iv) Marriage Procession of Dara Shikoh
 - C. (iv) Rabindranath Tagore
 - D. (iv) Nainsukh
 - E. (iv) A Sufi saint listening to music being played by his disciple
 - F. (iii) Wash Technique
 - G. (iv) Paul Cezanne and Paul Gauguin
 - H. (i) Raja Ravi Varma

Section: B

2 x 5 = 10

(Short answer type questions – Answer for this question is expected around 100 words)

2. The theme of this painting has been selected from the 'Gita Govinda' series by the artist Manaku. Eight gopies have been shown around Krishna who is in the center of the painting. They are adoring Krishna who is wearing a graceful loin cloth and is embracing two of the gopies. One gopi is kneeling before Krishna and one is touching Krishna's feet. One gopi on the right side of the painting is standing with folded hands (seems to be Radha) with an attendant holding a round fan over Radha's head. Two gopies on left side are talking to each other (one at the left end is holding chauri).
Krishna's crown has feathers on it. Gopies attractive ornaments and rich costumes of all the figures of the composition are enhancing the aesthetic grandeur of the painting. All faces have large lotus shaped eyes and same line starting from forehead to nose have been shown beautifully. Hands and feet of gopies have been decorated in red colour. The composition has bright and bold lustrous colours.
The small portion of Yamuna River in the foreground has been shown. In the background on the

horizon line is shown lane of trees of same height and size. Some trees with different type of leaves are on the right side of foreground. The trees in the form of nature are complementing the beauty and devotion of the gopis. The ground is in orange colour which is again enhancing the beauty of the painting. So, the painter is successful in depicting the subject matter of the painting and he also justifies the quality of aesthetic grandeur duly based on the aesthetic parameters.

OR

The Rajasthani painting 'Bani-Thani' has been painted by Nihal Chand who was the chief artist of Raja Sawant Singh. This painting belongs to the Kishangarh School of Art. The medium used in this portrait painting is Tempera (water colour) on paper. It is a world fame painting and its time period is circa 1760 A.D. A postal stamp of this painting was issued by the Indian Government. The painter has been successful in depicting the subject matter of this painting. The painting's subject matter is justified on the basis of the aesthetical parameters as the facial features of Bani-Thani, her expressions and her way of being presented in the painting by the artist is very appealing and definitely justifies the theme of the painting. In this painting the face of Bani-Thani is elongated with a receding forehead, arched eyebrows, lotus like eyes, long and pointed nose, swelling out lips and pointed chin which are very appealing. She is wearing a beautiful transparent dupatta and attractive jewelry having the influence of Rajput royalty. Lines are very fine, sharp and thin. Long black dresses have been depicted beautifully. The left hand is shown holding the lotus buds of pink and white colours. The long tapering fingers of her right hand are holding the edge of the transparent odhani. Bani-Thani is shown with a smiling face, beautiful colour scheme and curly hair. Golden motifs of odhani and white pearl necklace are very appealing. Body of Bani-Thani is in peach colour. All these qualities are enhancing the beauty of the painting. The portrait of Bani-Thani is emerging beautifully from the deep blue background. On the whole, the painting is very attractive and the theme is fully justified.

3. Through the famous Mughal miniature painting 'Kabir and Raidas' which is liked by everyone, we receive a spiritual message as in this painting, two saints namely Saint Kabir and Saint Raidas have been shown meditating on a same religious topic. Saint Kabir is weaving a garment on his loom and is in a meditating mood. Saint Raidas is also sitting near him and he is also in a meditating mood. The painting depicts Indian village life where peace and simplicity have been shown. This painting belongs to the time period during the rule of Dara Shikoh (son of Shahjahan). The theme depicted in this painting is 'Respect of all religious' as Dara Shikoh being a Muslim has shown Hindu saints in this painting. In other paintings made during his time also, both Hindu and Muslim saints have been treated equally. So, the whole atmosphere of this painting is religious and the presence of both saints-Kabir and Raidas in this painting are proving this fact. The painting also justifies the fact that its subject matter is religious as well as secular.

OR

I like the Mughal painting 'Krishna Lifting Mount Govardhana' very much. The name of the artist of the painting is Miskin and it was painted during Mughal emperor Akbar's time. The subject matter of the painting matches the title. The medium used is Tempera (water colour) on paper. It is a vertical composition with crowded scene. Krishna has been shown lifting the Mount Govardhana on his little finger of left hand. A huge multi-coloured mountain has been shown on which deer, monkeys, trees, grass etc. have been depicted beautifully. All the people of Brij are getting shelter under the mountain along with their cattle as heavy rain is falling. Sky has been shown twice, once on the top of the mountain and secondly under the mountain. Lord Krishna is wearing deep yellow pitamber and a large garland of white flowers. He is shown in 'Virata Rupa' (large size) standing in a relaxed posture in spite of lifting huge mountain effortlessly. On the right side of Krishna, a bright green coloured tree has been shown. Most of the figures have been shown in one and a half chashm. The artist has handled this crowded scene very gracefully and carefully. So, the whole composition is well-balanced.

4. (i) Name of the Artist: Devi Prasad Roy Chowdhury (1899 – 1975)
- (ii) Medium and Technique: Bronze and Cement. Bronze Installed at Marina Beach, Chennai and Cement Installed at National Gallery of Modern Art, New Delhi.
- (iii) Subject Matter: The sculpture 'Triumph of Labour' represents the labour at work and human spirit which wins over hardships with unity. The sculpture also marks the celebration of Labour Day on 1st may every year. It also shows the hardship of the labour class.
- (iv) Compositional Arrangement: This fascinating bronze sculpture depicts an inspiring posture of a team of four labourers engrossed in a daunting task to pull a rock with the help of wooden logs. The energetically flexible men toiling hard are clad in a pin-cloth tied around their hips. Their upper bodies are shown naked. Two of the labourers have covered their heads with a piece of cloth. All of them are engaged in their work with full force. Their ripped physique revealing the muscles and sinews are universally applauded. The human-anatomy is manifested with perfection in the sculptures of Devi Prasad Roy Chowdhury.

OR

- (i) Name of the Artist: P.V. Janakiram (1930-1995)
- (ii) Medium and Technique: Oxidized copper, Tin (Zinc), Etching and Aquatint
- (iii) Subject Matter: The sculpture 'Ganesha' is an abstract sculpture. It depicts as the name suggests Lord Ganesha.
- (iv) Compositional Arrangement: 'Ganesha' a famous work in oxidized copper is a two dimensional or frontal sculpture. The artist is fascinated with working on sheet metal, combining repousse with applique welding wires and cables to the surface of the metal.

This sculpture depicts Lord Ganesha in a dancing posture with six hands. He is holding Veena with two hands while he is holding a Gada, Shankh, Padma and a Chakra in other four hands. Lord Ganesha's

body is balanced on left foot bent at the knee. The right leg is also bent, resting close to the ankle of the left one. The trunk is a broad and flat plane.

The artist's inspiration from the sculptures in temples of South India is apparent. He has deliberately tried to revive the already existing traditional forms of idols.

5. I like the graphic-print 'Of Walls' the most amongst these art works of the Contemporary (Modern) Indian Art. Following are the reasons in detail:

(i) Depiction of the subject-matter: The subject matter of this graphic-print seems to be as if a poor lady is sitting outside a temple on a pavilion. The outside wall of the temple is decorated with line drawing in the form of folk art. A man is sleeping near the wall in the foreground who also seems to be poor. So, the theme is related to 'poverty'. The artist has perhaps shown that the poor are taking asylum under the protection of God as they are sitting outside a temple and perhaps they are thinking that God is watching their condition of poverty.

(ii) Treatment of the Medium and Technique: Lithography is a new technique of printing. It is a graphic-print and is different from painting.

(iii) Compositional Arrangement: It is a horizontal art-work. In this art-work, the lady sitting on a pavilion is wearing white saree and the foreground is also whitish. This white colour is creating harmony and the temple at the back has also white colour. It is an overall work in monochrome tone. Brown and white colours have been used. The wall and the temple in the background are creating harmony and rhythm with the foreground. The figure of lady on the left has been arranged according to the whole composition's setting. So overall, it is a well-balanced composition.

OR

I like the sculpture done by Amarnath Seghal namely-'Cries Un-heard'. Following are the reasons in detail:

(i) Depiction of the subject-matter: The subject-matter of this art-work is that three figures are standing on a platform. Mother and father are raising their hands towards the sky pleading to God for help and mercy on their condition of poverty. Their sad faces show that they are tired of this life and are crying for help of God and their cries are still unheard. The right hand of the child is also raising up towards the sky and his left hand is downwards. The empty space in their heads is justifying the subject matter as these empty spaces show the cries of suffering of mankind.

(ii) Treatment of the Medium and Technique: This sculpture has been casted in Bronze metal. This sculpture is showing the fine quality done in Bronze metal.

(iii) Compositional Arrangement: The composition is well balanced as the raising hands of mother and father are showing rhythm through the one right raised hand of the child. The feet of all figures have been arranged in such a way that they are providing balance and harmony to the whole composition. So it is a beautiful composition done by the artist.

6. The painting 'Meghdoot' painted by the artist 'Ram Gopal Vijayvargiya' during 1961-66 A.D. was done in water colour, Tempura medium on paper through 'Wash Technique'. I like this painting very much due to following reasons:

- The subject matter of the painting is very appealing. It has been taken from the famous play 'Kalidasa'.
- The way the hero of the painting is sitting in the center of the painting in a forest is very impressive.
- The hero is shown wearing a dhoti and a long scarf on his left shoulder in a beautiful manner. He is also wearing a beautiful necklace.
- Hero is writing something on a tar-patra with his right hand and he is holding a flower in his left hand. These attributes have been depicted beautifully.
- The hair of the hero are waving upwards in a very appealing way.
- A beautiful hut of dark and light brown colours has also been depicted in the background. A thick forest has also been shown in the background. Trees in green and yellow colours are there. Stems of trees are in light and dark brown colours.
- Lines and colours are beautiful, rhythmic and harmonies.
- Some stars have been shown in the sky which depict the beauty of the painting and proving it to be a night scene.

So, this painting has all the qualities for being appreciated and liked by all.

OR

A relevant painting based on the feature of Bengal School of painting that depicts the use of 'Wash and Tempera Technique' which became the hall-mark of the Bengal School of painting is 'Journey's End' made by the artist Abanindranath Tagore and its time period was 1937 A.D.

In this painting, red, brown and a bit of yellow orange colour gives the effect of sunset with the help of 'Wash and Tempera Technique'. Wash Technique had its origin in Japan. The painting 'Journey's End' has a relevant theme. Wash Technique became the hall-mark of the Bengal School of painting. The subject matter of this painting is justified in case of its relevancy. The painting has a deep meaning and conveys a message that one should not do any work more than one's capacity as in the painting, a loaded camel is about to fall and die on a stony ground. He is very exhausted after a long journey. It seems that the camel has worked more than his capacity. A desert has been depicted gracefully and effect of sunset is there. Being a symbolical painting, it appeals to us. The face expressions of the camel are very realistic and the theme is quite evident. So, this painting is really relevant and the use of 'Wash and Tempera Technique' has been applied beautifully in it.

7. Attempt any TWO questions from the given options – (Long answer type questions)

Answer for this question is expected in around 200 words

- A. The time period of Pahari School of miniature painting is 17th to mid-19th century A.D. The Mughal and Deccan schools started even before Pahari School, i.e. in the early 16th century A.D. So, the Rajasthani, Pahari, Mughal and Deccan Schools had approximately same time periods, but worked separately. Pahari School was ruled by Rajput Kings. Guler is supposed to be the place of origin of Pahari School according to different scholars. Some scholars consider Basohli as the origin place of Pahari School. In 1780 A.D., the ‘Guler Kalam’ was at its peak. Then it entered Kangra and came to be known as ‘Kangra Kalam’.

Aurangzeb was a cruel Mughal ruler. He hated painting and music. So, most of the Mughal artists went to hills where they got shelter and there they invented a different new style of painting known as Pahari School flourished as a folk art, but when the Mughal artists got patronage from kings of that place who were religious-minded, it came to be known as ‘Pahari Kalam’.

Some scholars consider Guler as the place of origin of Pahari School for many different reasons. Firstly, the kings of Guler had friendly relations with Mughal emperors. There can be the possibility that the artists from Guler might have shifted to Delhi or the Mughal artists might have shifted to Guler as it was nearer place for shelter and they might have renewed the folk art of Guler by adding some newness to it. Some scholars consider that due to Aurangzeb’s cruelty, Mughal artists might have shifted to Basohli and according to them, Basohli which flourished under Raja Kirpal Pal is the origin place of Pahari School.

The oldest Kangra paintings are connected with Guler where Raja Govardhan Chand and his family have been depicted. After him, Raja Prakash Chand and then Raja Bhoop Singh came into power. Then under Raja Sansar Chand’s patronage, finest paintings were created. This Raja Sansar Chand’s period is considered to be the ‘Golden Period’ of Kangra School. His ruling period is compared with the ruling period of Raja Sawant Singh of Rajasthani School. Raja Sansar Chand gave a lot of respect to his artists and he encouraged them a lot.

- B. Many high values of human life are incorporated in the Indian National Flag which are expressed through its forms and colours. We get great inspiration on seeing our National Flag. Indian National Flag was firstly hoisted on August 1906. It was painted on a coloured cloth. It consisted of three horizontal stripes. The top strip was in red colour. It had eight white lotus like flowers in a row which were embossed on it. The middle strip was in yellow colour. ‘Vande Mataram’ was written in Devanagiri Script on it and it was written in blue colour. The bottom strip was in green colour. It had a white sun on left and a white crescent moon on right side.

In 1921, during Mahatma Gandhi's leadership, a new Indian Flag was prepared. Previously, it had top strip in red colour and bottom strip in green colour. Both colours represent two major communities. Now, top strip was converted to white, middle to green and bottom to red coloured. A charkha in the center was added on the central strip and it was extended to some portions of both top as well as bottom stripes also. In 1931, on the suggestion of Gandhiji, instead of green colour, the middle strip was converted into white colour which represents the rest of Indian communities. Top strip was changed to saffron colour and bottom to green colour. A 'Charkha' (symbol of progress) was added on the white strip in the center.

On July 22, 1947 a new and final Indian Flag was prepared which is hoisted until now-a-days also. It was adopted by the Constituent Assembly. The importance of the flag and the colours remains the same. The top strip was converted into saffron colour and instead of the Charkha, Emperor Ashoka's Dharma Chakra with 24 spokes was added.

C. The Deccani painting 'Chand Bibi Playing Polo (Chaugan)' is a brilliant and beautiful painting. One can easily appreciate it on the basis of following points:

- Title: The title 'Chand Bibi Playing Polo' matches the painting's theme. Chand Bibi was the widow of Ali-Adil Shah-I, the Sultan of Bijapur.
- Name of the artist and sub-school: The name of the artist is not known, but it is evident after watching the painting that he or she might be a very talented artist. The painting belongs to Golconda sub-school.
- Medium and Technique: The medium used in this painting is Tempera (water colour) on paper. In this technique, any type of glue is mixed with coloured powder so as to make it suitable for working on any surface. The glue can be of any type. Fresh egg yolk can also be used. After this mixture, water is also added. In light, the whole mixture (glue + coloured powder + water) dries quickly.
- Subject-matter: The subject-matter of the painting is 'The entertainment of Chand Bibi and her companions' and for their entertainment, they have chosen the game 'Polo' and the title is according to it. So, the subject-matter is justified because when we watch this painting, we feel and understand the subject-matter from our heart.
- Composition: Chand Bibi is playing Polo with her companions. Four horses are shown on which four ladies-Chand Bibi (sitting on white horse) and her three companions are sitting. Eyes of all ladies are big and open while waist is triangular in shape. One lady is standing on the foreground with her hands directing upwards. She is perhaps an attendant. A white ball is also shown. A silvery grey lotus lake with aquatic birds has been shown in the foreground and the horizon is receding. In the background, huts, rocks, trees etc. are shown. Green, yellow, blue and brown

colours are used. Being a miniature painting, it seems as if it is a big size painting. In the blue sky, sun is also shown. So overall, it is a well-balanced and beautiful painting.