



B.K. BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS
A CBSE DAY-CUM-BOYS' RESIDENTIAL SCHOOL



2nd PRE BOARD EXAMINATION – DECEMBER 2025 (SET II) PAINTING (049) ANSWER KEY

Class: XII

Time: 2 hrs.

Date: .12. 2025

Max Marks: 30

Admission no:

Roll no:

General Instructions:

- I. Section-A Attempt all 8 Questions (Each Question will carry 1 mark)
- II. Section-B Attempt all 5 Questions (Each Question will carry 2 Marks)
- III. Section-C Attempt all 2 Questions (Each Question will carry 6 Mark)

SECTION- A

(Multiple Choice Questions)

1. Select the right answer from the given options: (8 x 1= 8)

(i) Characteristics of 'Jain' style of painting-

A) Based on incidents of Vardhaman Mahavira

B) Based on incidents of Lord Buddha's life

C) Based on incidents of Lord Buddha and Vardhaman Mahavir's life

D) None of them

(ii) Which is the correct definition of Balance?

A) Orderly arrangement of all elements B) It could be rough or Smooth

C) It deals with size and arrangements D) Means an easy connected path for the viewers.

(iii) Painting "Bharat Meets Rama at Chitrakuta" was painted by-

A) Dana B) Nuruddin C) Nihal Chand D) Guman

(iv) Marriage procession of 'Dara Sikho' painting painted by-

A) Haji Madni B) Ustad Mansoor C) Miskin D) Ustad Faquirullah Khan

(v) Who was Prof. E.B. Havell?

A) An European artist B) A traditional artist

C) Principal of Government Art School, Kolkata D) None of these

(vi) Ram Gopal Vijayvargiya painted a series of painting names

A) Radhika B) Rasa-Lila C) Meghdoot D) Shiva and Sati

(vii) The wheel in the centre of the Indian National Flag is taken from

A) Ashoka Pillar of Rampurva B) Ashoka Pillar of Sanchi

C) The vertex of Sarnath Pillar of Ashoka D) Ashoka Pillar of Sopara

(viii) Whirlpool is an Intaglio print of modern period. It was created by

A) Somanath Hore **B) Krishna Reddy** C) Anupam Sud D) K. Laxma Goud.

SECTION- B
(Short Answer Type Question)

(Answer for these questions is expected in around 100 words)

(5 x 2= 10)

Describe the following briefly-

2. Describe the 'Elements of Drawing'.

Point, Line, Shape, form, Colour, Tone/ Value and texture.

Key Elements of Drawing:

Line: A mark made on a surface; can be descriptive, abstract, or imply direction and movement.

Shape: A 2D, flat area defined by lines or colour (e.g., squares, circles).

Form: A 3D object with height, width, and depth (e.g., spheres, cubes).

Colour: Hue (the color itself), value (lightness/darkness), and intensity (brightness/dullness).

Value: The lightness or darkness of tones, crucial for creating contrast and depth.

Texture: How a surface looks like it would feel (e.g., smooth, rough).

3. Write note on- Guler Sub-school of Miniature Painting.

Guler is famous for both types of the paintings- Individual & subjective. It wonderfully inaugurated the mysteriousness and the beauty of women.

The emotional disposition of Guler's paintings is not seen even in paintings of the Mughal style.

Characteristics: Extraordinary tenderness in colours, execution of work, wonderful thinness in underlining, emotional delineation and the perspective provide excellence to Guler's paintings. Fawns, cottony clouds and emotive nature .

4. Write the 'Origin and Development' of Pahari School of Miniature Painting.

This painting originated in hill state of Basohli situated on the bank of river Ravi. Later Guler, Chamba, Mandi, Kangra, Garhwal and Kullu became its main centres. Besides these, Jammu, Srinagar, Nurpur, Mankot, Nalagarh (Hindoor) and the plains of Punjab became it's sub-centres. Besides stylistic vividness, the Himalayan environment, round faces, half moon shapes forehead, normal sized deep eyes and normal statured men-women replete this world of miniature paintings and provide them Pahari speciality.

5. Write the note on 'The new revolution in the field of painting in 19th century.

In Indian modern art, several disciplines such as Drawing, Painting, Photography and Modern Sculpture have been included, in which importance has been given to Western or the European style, not to Indian style based on ancient tradition.

The new revolution came in the field of painting in the end of the 19th century, by the efforts of Raja Ravi Varma and Abanindranath Tagore. The art work of that time, with specific identity, was known as the School of the Bengal Art of modern India. Even after a mere little period of 30 years, the same style of modern art was being called archaic and conservative. Therefore, many artists of this school started giving world-levelled qualities or the peculiarities of art in their paintings to give themselves separate recognition. Gaganendranath Tagore delineated light and shadow effect in their paintings just like Cubism in Europe. He was affected with the dazzling of the urban surroundings of Kolkata. Whereas, Rabindranath Tagore kept having the naturality in his paintings and insisted one expression and this approach is known as expressionism. Even Jamini Roy and Nandalal Bose started delineating their original work prevalent in rural surrounding in their own way. Then, their creative work was being taken as modern in contemporary India.

In that period, the people were curious to know the criteria by which they could measure a creation, painting or art work that would come under the circle of modernity. Many artists were busy in defining modernity in their own ways as; some of them were declaring themselves modern proving to be secularists and another group of artists were taking training on foreign land to prove themselves modern. At that time, there were also such artists that were pressing to present feeble traditions with necessary changes in their original works and creation. Impressed with the communist ideology, a group of artists such as Francis Newton Souza Maqbool Fida Hussain, etc. established an organisation named 'Progressive Artists' Group in 1947 A.D. S.H. Raza, K-H. Ara, H. A. Gade & S.K. Bakre the artists of that group declined the style of the Bengal art and, in place of that welcomed the 'International Modern Art'. Francis Newton Souza, a member of that institution, touched the world-levelled heights through the medium of his new creations. In his creations, the European style cubism, surrealism and primitivism were given more importance.

6. Write the short note on – Artist-Jamini Roy.

Jamini Roy was a pioneering modern Indian artist, born in 1887, celebrated for his distinct folk-inspired style that blended traditional Bengali folk art and Kalighat Patachitras with a modern aesthetic. He moved away from European academic painting to focus on simplified forms, bold lines, and a restricted, earthy colour palette. Roy's work, which includes mythological figures like Krishna and Radha, as well as everyday subjects, aimed to make art accessible to all and was recognized with the Padma Bhushan award in 1954.

SECTION- C
(Long Answer Type Questions)

(Answer for these questions is expected in around 200 words)

(2 x 6= 12)

Attempt any **two** questions from the given options:

7. Describe briefly the development of Rajasthani School of Miniature Painting and specialities of its sub-schools.

Festivals, outings, sporting, wine and music parties, harem-life. On the basis of geographical diversities and local interests, the art of Rajasthan can be classified into several sub-schools of miniature paintings which are as follows:

1. Mewar (Udaipur) Sub-school of Miniature Paintings. In the beginning of the 15th century, miniature paintings were painted in Mewar area (Rajasthan). Its most developed form can be seen in the paintings of 'Palam Bhagvat'. There are some other paintings based on the themes of the painters 'Sahibdin' and 'Manohar'. They painted many immortal great paintings based on Bhaktiropatras, Panchvyakhyanopatras and the Ragas..

2. Bundi Sub-school of Miniature Paintings. The first miniature painting of Bundi style was painted in Chunar in the form of Raghmala series of paintings. The art skills of Bundi style are unique due to the conjugation of the Mughal and the Deccan elements. But, Bundi has a well-practised hand in portraits.

3. Jodhpur Sub-school of Miniature Paintings. Jodhpur got art tradition in heritag from Mewar. In the beginning of the 17th century, it was known for Pali Raghmala paintings. Pure indigenous delineation is the stylistic characteristic of these paintings.

4. Bikaner Sub-school of Miniature Paintings. In this sub-school, there is abundance of elements of the Mughal art, because the painters of the Mughal court came to Bikaner. They implemented customs of Mughal art in the local art. As a result, the new style of painting came into existence. These painters accepted the tradition of Bikaner style of painting and kept their inclination towards the paintings of the Hindu myths.

Painters: Ali Raza, Master Sahibdin, Ruknuddin, Nuruddin, and Murad were the famous painters of this sub-school.

5. Kishangarh Sub-school of Miniature Paintings. Mysterious beauty of women is the life of Kishangarh style of painting. The immortal paintings like Bani-Thani (Radha) and the painting of king Sawant Singh are the identity of Kishangarh style. Painters: Bhawani Das, Surat Ram and Nihal Chand are priceless heritage of the painting kingdom.

6. Jaipur Sub-school of Miniature Paintings. In Jaipur, this style of miniature painting got patronage in the reign of king Sawai Jai Singh. In Amer, more paintings have been made on abstract

subjects. Live shapes and hunting scenes is the identity of Ajmer-Sawar. Other centres of this sub-school are Jalore, Jaisalmer and Puskar.

Painters: Mohammad Shah & Sahib Ram were the prominent artists of Jaipur sub school.

7. Kota Sub-school of Miniature Paintings. There are some stylistic and topical similarities between the styles of Kota and Bundi. But Kota style has excellence in paintings of Baramasa (a conventional verse composition consisting of twelve stanzas depicting the suffering and agony of separation and the changing moods and characteristics of nature during the twelve months of the year, (a particular type of Hindi poetry).

OR

There is subjective vividness in miniature paintings painted in Rajasthani school. Justify it by your logics based on below mentioned keys-D

- (a) Definition, (b) Expressive Use of Colours, (c) Emphasis on Detail
- (d) Stylized Figures and Scenes, (e) Rich Symbolism and (f) Emotional Themes.

8. Write in details- Art during Akbar's Period.

Art during Akbar's Period. Akbar is acknowledged as the father of Mughal Art. Because his two predecessor rulers-Babar and Humayun-remained busy in stabilizing

the empire. When 13-year old Akbar became king, he not only stabilized the Mughal empire with his intellectual skills and expert leadership but also encouraged his architectural skills, art skills (painting) and book writing skills. For the picturisation of the books he established a Tasvirkhana house in his court. He got a paper-mill established in Siyalkot (now in Pakistan) to make compulsory and continuous supply of paper.

It is because of the good attitudes of Akbar towards the Hindu and other religions that today we observe the inclusion of the best Indian as well as the best Islamic elements and themes of art. The artists of Akbar court very beautifully included the Islamic values and royal Iranian themes with the Hindu style and the Indian aesthetic sense in their paintings. So, the art could get new direction during his period. In the Akbar's courtier, the Hindu painters were in majority but they were to work under the direction of two Iranian master artists-Mir Saiyad Ali and Abdus Samad. In that way, the elements of two different styles of painting were spontaneously included in the paintings of those artists/painters.

OR

Describe the Painting- Kabir and Raidas

Name- Kabir & Raidas

Painter: Ustad Faquirullah Khan

Medium: Water colours on paper

Circa: 1640 A.D.

Period: Shahjahan

Technique: Tempera

Collection: National Museum, New Delhi

DESCRIPTION

This miniature painting was painted by Ustad Faquirullah Khan in 1640 A.D. on the request of Dara Shikoh, the lovely son of Shahjahan. Dara Shikoh paid due respect to sufis and saints.

During Shahjahan's regime, the fame of saint Kabir and Raidas was spread far and wide.

Having effected on this very reason, this picture was caused to make by tempera technique of water colours on paper. In this picture saint Kabir has been shown weaving cloth out of his hut. Close to him saint Raidas is sitting on a carpet on the ground. Both the saints seem discussing on some mystery. The tracing of ribs on half-naked body is apparent. Both the saints have tied turbans on their heads. In the painting, the delineation of rural surrounding is real. Tracing of the hut is clear. The painter seems to be successful in making the picture live with numerous shades of only brown, black and white colours. On all the four sides of the picture, the painter has drawn borders of sufficient width with two colours which is the speciality of that school.