



BK BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS
SENIOR SECONDARY CO-ED DAY CUM BOYS' RESIDENTIAL SCHOOL
PRE BOARD 3 EXAMINATION 2024-25



MARKING SCHEME, FINE ARTS PAINTING (049)

CLASS: XII

Time Allowed: 2 Hours

Admission No: -----

General Instructions:

- Section-A -Attempt all Questions (Each Question will carry 1 mark)
- Section-B -Attempt five Questions (Each Question will carry 2 Marks)
- Section-C -Attempt any two Questions (Each Question will carry 6 Marks)

DATE: /01/2025

Maximum Marks: 30

Roll No: -----

SECTION-A

Q1. Select the right answer from the given options:

(A) Kalpasutra was painted on?

1

Ans. i. Palm leaves

Q (B)) A postal stamp was issued by the Indian government based on which famous Rajasthani painting?1

Ans. iii. RadhaBaniThani

Q (C) Pahari paintings was mainly influenced by (mutation of which styles /school)

1

Ans . i. Mughal & Rajasthani

Q (D) In which script is the text on the top of the painting "Falcon on Bird Rest" written?

1

Ans. i. Hindi

Q (E) Which artist painted by Painting "Marriage procession of Dara Shikoh"

1

Ans. i. Haji Madni

Q (F) In which style the side locks are an important part of women's beauty?

1

Ans. iii. Kishangarh style

Q (G) Which medium done by painting "Babur Crossing the River Sone"

1

Ans. iii. Water colour on paper

Q (H) Before miniature painting, the manuscript paintings were done on?

1

Ans. i. Palm leaves

SECTION-B (Short answer type questions) Answer for this question is expected in around 100 words.

Q2. How did the Deccan School of art manage to portray women as great sportspersons. -Identify and describe the painting based on women empowerment and importance of sports. 2

Ans. **Painting name:** Chand Bibi Playing Polo (Chaugan) **Medium:** Water colour on paper,

Technique: Tempera, **Sub- school:** Golconda, **Collection:** National Museum, New Delhi.

Chand Bibi and three other female players have been shown playing polo in royal dresses, mounted on horses. The dress and horses of all the players have been painted with different colours. Very realistic and bright colour composition.

(OR)

Briefly Describe Hyderabad Sub- school of Miniature painting "Hajrat Nizamuddin Auliya and Amir Khusro"?

Ans. . **Painting name:** Hajrat Nizamuddin Auliya and Amir Khusro. **Medium:** Water colour on paper,

Technique: Tempera, **Sub- school:** Hyderabad, **Collection:** National Museum, New Delhi.

Vintage Indian Painting - Hazrat Nizamuddin Auliya With His Student Amir Khusro Amir Khusro was one of the most creative poets who ever lived in India. For Khusro, Nizamuddin Auliya was not just a spiritual mentor, but a direct channel towards God. Amir Khusro a contemporary famous musician, has been shown sitting on his knees, playing on a musical instrument. Very detailing and realistic bright painting.

Q3. The two famous artists and brothers Manku and Nainsukh contributed immensely to maneuvering the folk to refine style in Pahari School. Write in your own words how they were successful in depicting the supreme God Krishna as a friend and common person who takes care of all his friends and family with reference to any one of the below mentioned paintings. 'Krishna with Gopies' 2

Ans. All faces have large lotus-shaped eyes and the same line starting from forehead to nose have been shown beautifully. Hands and feet of gopis 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. **Painter:Manaku Medium: Water colour on paper, Technique: Tempera, . Painting name:Krishna with Gopis.**

In this painting, **Painter:Nainsukh Medium: Water colour on paper, Technique: Tempera, . Painting:Nanda, Yashoda and Krishna with Kinsmen going to vrindavan**
the inhabitants of Gokul as well as Nand, Yashoda and Krishnaha have been shown going to Vrindavana. Based on episode of Bhagvat Puran and painted in Kangra style. In this painting have been shown thirteen human figures. Three of them have been shown swimming in the Yamuna.

(OR)

'Nand Yashoda and Krishna with Kinsmen going to Vrindavan.'

Ans. This painting is based on the story of Bhagavat purana showing Nanda, Yashoda and Krishna with Kinsmen in a scene from their journey while migrating from Gokul to Vrindavan.

Rest of the figures have been shown in various countenances and wearing clothes of vivid colours, on the other side of the river. Krishna has been shown in blue colour, half-naked but wearing different ornaments made of gold. There is a golden crown on his head. All the persons are half-naked except Nand and Yashoda

Q4. Unity is strength. Unconquerable men are wrestling with nature rendering the importance of human labour in Nation Building. Describe this artifact based on its composition and technique. 2

Ans. The statue shows four men toiling to move a rock, depicting the hard work of the labouring class. It was sculpted by Debi Prasad Roy Chowdhury. The statue is the earliest one to be erected on the beach and is installed close to the site where the country's first commemoration of May Day was held.

Triumph of Labour basically depicts the scene of four men toiling to move the rock, and thus depicting the hard work of labour class. This statue was installed on the **Republic day in 1959** as a contribution of Kamaraj's government in order to beautify the beach.

(OR)

Throw light on the graphic print included in your course which represents the pain and agony of a female who is left alone, surrounded with poverty. Describe this print based on its aesthetic parameters.

Ans. This lithograph printing depicted a lady sitting on a pavillion of the wall on one side, while the folk art is printed on the other side of the wall. This folk art is simple, doll like or childish drawing. In foreground, two legs and a foot is visible as a man sleeping near the wall. Artist name: Anupam Sud, Medium: paper, Technique: Lithograph.

Q5. Identify and appreciate the emotions which are dominant in the artworks made by the artist mentioned below with special reference to the application of colours and technique. Raja Ravi Verma. 2

Ans. Ravi Varma (born April 29, 1848, Kilimanoor Palace, near Trivandrum, Travancore princely state, British India [now Thiruvananthapuram, Kerala, India—died October 2, 1906, Kilimanoor Palace) was an Indian painter best known for uniting Hindu mythological subject matter with European realist historicist painting style. Ravi Varma depicts Shakuntala, an important character of Mahabharata, pretending to remove a thorn from her foot, while actually looking for her husband/lover, Dushyantha, while her friends tease her and call her bluff.. Medium: Oil colour on Canvas.

(OR)

Abanindranath Tagore.

Ans. It represented an archaic spiritual essence, a transcendental idea of Universe as well as expressing Universal Hinduism and nationhood. Abanindranath Tagore portrayed Bharat Mata as a four-armed Hindu goddess wearing saffron-colored robes, holding the manuscripts, sheaves of rice, a mala, and a white cloth.

Medium: Water colour on paper, Technique: Tempera.

Q6. Who was the father of the folk renaissance in India, who travelled to the countryside of Bengal to learn from the folk artisans, the expressive power of their lines to create an alternative vision of modern Indian identity in art? Name the artist and describe his work on the basis of at least FOUR elements of art.2

Ans. Jamini Roy called the father of the folk renaissance in India, who created an alternative vision of modern Indian identity. In the mid-1920s, he travelled to the countryside of Bengal to collect folk paintings (pats) and learn from folk artisans. Painting name- mother and child, Technique- Tempera, Medium: Water colour on paper.

SECTION-C (Long answer type questions) Answer for this question is expected in around 200 words.

Q7. This sculpture is a representation of a tribal family who is forced to migrate from their native place due to lack of financial resources and necessities. They are carrying only essential belongings with them along with their pet. The sculpture is rough in texture and reflects on other difficulties in life. 6

(A) Identify the sculpture and its sculptor

Ans- Shantal family, Painter- Ramkinkar Baij

(B) In your view how far is the artist successful in creating empathy using human forms in this art work.-

Ans Ramkinkar Baij's *Shantal Family* evokes empathy through its rough, simplified forms that emphasize the emotional weight of migration. The stooped postures and lack of detailed faces make the figures universally relatable, highlighting their struggle and displacement. The inclusion of a pet further deepens the emotional impact, symbolizing attachment and loss, while the rough texture reinforces the harsh realities they face.

(C) Explain in brief about your views on this sculpture

Ans. In my view, Ramkinkar Baij's *Shantal Family* is a powerful representation of human struggle and resilience. The rough texture and minimalist style evoke a sense of rawness, making the family's emotional and physical burden feel immediate and real. The stooped postures, lack of detailed facial features, and the presence of a pet highlight the universal experience of displacement and loss. The sculpture speaks to the hardship of migration, not just as a physical journey, but as an emotional one, emphasizing both the fragility and strength of human life. It effectively uses simplicity and symbolism to convey profound themes of survival, attachment, and the pain of separation.

(OR)

We see that the artists of miniature school of Mughal and Provincial period were skilled in making paintings, which depicted too many figures in one painting, complemented by the main figure, given due importance and stands out amidst the crowd around it.

1. Identify any one relevant painting from Mughal or Provincial period from your course of study comprising the above characteristics.

Ans. Marriage Procession of Dara Shikoh

2. Justify the above statement by describing the painting in your own words.

Ans. The *Dara Shikoh's Marriage Procession* painting vividly portrays the royal wedding procession of Dara Shikoh, the eldest son of Emperor Shah Jahan. Dara Shikoh is centrally depicted, riding a richly adorned elephant, symbolizing his imperial status. Surrounding him is a grand entourage, including noblemen on horseback, foot soldiers, and attendants, all meticulously detailed. The procession is filled with musicians, flag bearers, and royal servants, adding to the festive atmosphere. The artist's use of vibrant colors and fine detailing in clothing, jewelry, and weapons highlights the opulence of the Mughal court. The scene conveys both the grandeur of Mughal royalty and the bustling energy of the court.

Q8. Write an essay on Bengal school of art based on the following parameters. 6

I. Origin and development

II. Artistic features.

III. The use of Indian themes to promote Indian revivalism in art.

IV. Name your favourite artist and describe his artwork

Ans. The Bengal School of Art emerged in the late 19th century as a response to Western academic art, aiming to revive India's rich artistic heritage during British colonial rule. It was led by Abanindranath Tagore, who sought to break free from European realism and instead embraced traditional Indian art forms like Mughal miniature and Indian folk art. The style is marked by delicate brushwork, vibrant colors, and a focus on symbolism, often incorporating themes from Indian mythology, spirituality, and history. The movement promoted Indian revivalism by using Indian subjects to foster national pride and reclaim cultural identity. Artists like Tagore emphasized grace, spirituality, and national unity, moving away from colonial influences. One of Tagore's iconic works, *Bharat Mata* (1905), portrays India as a serene and divine mother, embodying the nation's wisdom and unity. Through soft, ethereal brushwork, this painting exemplifies the Bengal School's idealized and symbolic approach to art, contributing significantly to India's cultural and nationalist movement.

*****END OF PAPER *****