

Marking Scheme
Strictly Confidential
(For Internal and Restricted use only)
Senior Secondary School Examination, 2026 (XIIth)
SUBJECT NAME: - Painting (Theory) (Q.P. CODE-049/71)

General Instructions: -

1	You are aware that evaluation is the most important process in the actual and correct assessment of the candidates. A small mistake in evaluation may lead to serious problems which may affect the future of the candidates, education system and teaching profession. To avoid mistakes, it is requested that before starting evaluation, you must read and understand the spot evaluation guidelines carefully.
2	“Evaluation policy is a confidential policy as it is related to the confidentiality of the examinations conducted, evaluation done and several other aspects. Its leakage to public in any manner could lead to derailment of the examination system and affect the life and future of millions of candidates. Sharing this policy/document to anyone, publishing in any magazine and printing in Newspaper/Website, etc. may invite action under various rules of the Board and IPC.”
3	Evaluation is to be done as per instructions provided in the Marking Scheme. It should not be done according to one’s own interpretation or any other consideration. Marking Scheme should be strictly adhered to and religiously followed. However, while evaluating, answers which are based on latest information or knowledge and/or are innovative, they may be assessed for their correctness otherwise and due marks be awarded to them. In Class-XII, while evaluating two competency-based questions, please try to understand given answer and even if reply is not from marking scheme but correct competency is enumerated by the candidate, due marks should be awarded.
4	The Marking scheme carries only suggested value points for the answers. These are in the nature of Guidelines only and do not constitute the complete answer. The students can have their own expression and if the expression is correct, the due marks should be awarded accordingly.
5	The Head-Examiner must go through the first five answer books evaluated by each evaluator on the first day, to ensure that evaluation has been carried out as per the instructions given in the Marking Scheme. If there is any variation, the same should be zero after deliberation and discussion. The remaining answer books meant for evaluation shall be given only after ensuring that there is no significant variation in the marking of individual evaluators.
6	Evaluators will mark (√) wherever answer is correct. For wrong answer CROSS ‘X’ be marked. Evaluators will not put right (√) while evaluating which gives an impression that answer is correct and no marks are awarded. This is most common mistake which evaluators are committing.
7	If a question has parts, please award marks on the right-hand side for each part. Marks awarded for different parts of the question should then be totalled up and written in the left hand margin and encircled. This may be followed strictly.
8	If a question does not have any parts, marks must be awarded in the left-hand margin and encircled. This may also be followed strictly.

9	If a student has attempted an extra question, answer of the question deserving more marks should be retained and the other answer scored out with a note " Extra Question "
10	No marks to be deducted for the cumulative effect of an error. It should be penalized only once.
11	A full scale of marks _____ (example 0 to 80/70/60/50/40/30 marks as given in Question Paper) has to be used. Please do not hesitate to award full marks if the answer deserves it.
12	Every examiner has to necessarily do evaluation work for full working hours i.e., 8 hours every day and evaluate 20 answer books per day in main subjects and 25 answer books per day in other subjects (Details are given in Spot Guidelines). This is in view of the reduced syllabus and number of questions in question paper.
13	Ensure that you do not make the following common types of errors committed by the Examiner in the past :- • Leaving answer or part thereof unassessed in an answer book. • Giving more marks for an answer than assigned to it. • Wrong totalling or marks awarded on an answer. • Wrong transfer of marks from the inside pages of the answer book to the title page. • Wrong question wise totalling on the title page. • Wrong totalling of marks of the two columns on the title page. • Wrong grand total. • Marks in words and figures not tallying/not same. • Wrong transfer of marks from the answer book to online award list. • Answers marked as correct, but marks not awarded. (Ensure that the right tick mark is correctly and clearly indicated. It should merely be a line. Same is with the X for incorrect answer.) • Half or a part of answer marked correct and the rest as wrong, but no marks awarded.
14	While evaluating the answer books if the answer is found to be totally incorrect, it should be marked as cross (X) and awarded zero (0) Marks.
15	Any unassessed portion, non-carrying over of marks to the title page, or totalling error detected by the candidate shall damage the prestige of all the personnel engaged in the evaluation work as also as the Board. Hence, in order to uphold the prestige of all concerned, it is again reiterated that the instructions be followed meticulously and judiciously.
16	The Examiners should acquaint themselves with the guidelines given in the " Guidelines for Spot Evaluation " before starting the actual evaluation.
17	Every examiner shall also ensure that all the answers are evaluated, marks carried over to the title page, correctly totalled and written in figures and words.
18	The candidates are entitled to obtain photocopy of the Answer Book on request on payment of the prescribed processing fee. All Examiners/Additional Head Examiners/Head Examiners are once again reminded that they must ensure that evaluation is carried out strictly as per value points for each answer as given in the Marking Scheme.

MARKING SCHEME
Painting (Theory) (Subject Code - 049)
(PAPER CODE: 71) (P71049)

Q.No.	EXPECTED OUTCOMES/VALUE POINTS	Marks
	SECTION – A (Multiple Choice Questions)	8x1=8
1.	(A) (Maru Ragini)	1
2.	(A) Both A & R are true and R is the correct explanation of A [Ch 3 Pg 52]	1
3.	(C) Haji Madri	1
4.	(C) (Tin-Zinc)	1
5.	(D) 4 Players	1
6.	(B) Krishna on Swing	1
7.	(C) Basoli	1
8.	(A) (Both A and R are true, and R is the correct explanation of A)	1
	SECTION – B (Short Answer Type Questions) (Answer for these questions is expected in around 100 words)	5x2=10
9. (A)	(i) Identify – Print : Devi 0.5 ; Technique : Etching or Lithograph 0.5	1
	(ii) Subject matter – A carried out art language based on folk traditions and popular practices. Devi is re-cast and re-contextualised with a linear drawing of the frontal face of a woman, folk motifs and patterns. The portrait of Devi is centrally placed as an iconic image. The two-dimensionality of words and motifs around the portrait expresses the Tantric philosophy, evoking the powers of self-evolution, seeing reality as the intertwining dynamic and static principle of shakti. Step 1-0.5 Step 2-0.5 Step 3-01	1
	OR	
(B)	(i) Identify – Artist : Laxma Goud ; Technique : Etching/Lithograph 0.5+0.5=1	
	(ii) Appreciation – This etching by Laxma Goud is in a narrative mode. This figuration is simple : two human figures are shown resting under a tree in a pattern like form. Based on his childhood memories immersed in nature, ornate contours, realistic depiction of the peasants and a gentle stylization that gives a touch of design. This print is line-based and coloured.	1
10. (A)	(i) ‘Bharat meets Rama at Chitrakuta’ Artist : Guman ; School-Rajasthani Step 1-0.5 Step 2-0.5	1
	(ii) Subject matter ? – This painting of Ramayana is a continuous narrative painted from left and ends on the right. Each character of the story in the painting is labelled. PROMISE KEPT : Set in the woods on the foot hills and surrounded by groves show Rama, Lakshmana and Sita in exile. SIMPLE LIFE : The huts are plain looking, made of mud, wood and green leaves. APOLOGISES FOR THE WRONG DONE BEHIND HIM : After the passing away of Dasharatha, Bharat is overcome with grief. Bharat along with the three mothers, sage Vasistha and courtiers	1

	meets Rama to persuade him to return to Ayodhya. RESPECT : On seeing the three mothers, Rama, Lakshmana and Sita bow down in reverence. He then dutifully acknowledges the two sages and sits down talking to them. Sumanta is seen devotedly standing behind the sages. The three mothers and the wives of Lakshmana, Bharat and Shatrughna are depicted talking to Sita. HONOUR LOVE : The narrative ends with the group exiting the picture frame on the right. Rama keeps his father's vow and promises to take over the throne after 14 years of exile. Step 3 [Ch 2 Pg 33]	
	OR	
(B)	(i) 'Krishna Lifting Mount Govardhan' Artist : Miskin ; School : Mughal Step 1-0.5 Step 2-0.5 [Ch 3 Pg 51]	1
	(ii) Subject matter : Lord Krishna lifted the mountain, Govardhan with all creatures dwelling therein with the intention to protect them - the villagers and their livestock, who were his flowers, from torrential rain sent by powerful Indra Dev. Hari uses the mountain like a huge umbrella, under which the entire village takes refuge. There is DIVERSITY and INCLUSION in the choice of subject matter. Variations in people and environment have found adequate representation in the paintings. Step 3	1
11. (A)	Bani Thani (i) Artist – Nihal Chand ; Sub School – Kishangarh 0.5+0.5=1	1
	(ii) Aesthetic feature (beauty) : The painting is based on Sawant Singh's (Nagari Das) poetry. He is in love with a gifted poetess, singer and dancer. The bewitching lady of fashion, her unparalleled beauty and elegance became the basis for Nihal Chand's painting of Bani Thani. Exaggerated facial type, attractively sharp facial features, deeply curved lotus shaped eyes, pointed nose, curl of sidelocks spiralling down the cheek, thin lips and pronounced chin. A triangular composition, transparent chunari, lotus buds in delicate and thin fingers. Radha is an empowered figure, bold and confident. Painted against a brilliantly blue background and bright colours, with pearl jewellery. It got respected by Indian government as postal stamp of India. Step 3	1
	OR	
(B)	'Chaugan Players' (i) Artist : Dana ; Sub School = Jodhpur 0.5+0.5=1	1
	(ii) Aesthetic feature / beauty : This painting depicts a princess playing Polo(Chaugan) with six companions, that betrays the stylistic influences of many schools in the way women are depicted. Riding six strong horses they are and in movement just before the match. Three women on each side are in command. Portrayed with sharp facial features, during each other, the viewer's attention stays in the middle of the painting where the ball is. Flat green background is suggestive of the indigenous preference for flat surfaces. Inscription on the top in Devnagari means beautiful maidens on horsebacks, playing. Step 3	1
12. (A)	Mentor(Guru) and Disciple (i) Successful - The painting is naive and basic without technical and artistic sophistication of a court painting keeping the viewer's attention enacted	1

	to the mentor and disciple. The mentor a reversed Sufi Saint is peacefully listening to music being played by his disciple Amir Khusros, a renowned Indian poet and scholar. Plain blue sky, mango tree and rose garden in front adds to the divinity of the narrative of this popular Indian theme. Step 1	
	(ii) Painting : Hazrat Nizamuddin Auliya and Amir Khusro ; Sub School : Hyderabad Step 2-0.5 Step 3-0.5	1
	OR	
(B)	Two Saints sitting (i) Having a good friend in faith is very important. Friends bring peace, happiness, listen, share ideas, encourage, grow together. Here, two saints are sitting in simple dwelling. Lean and thin Kabir is weaving and Raidas sitting near Kabir is in a meditating mood and possibly counting beads on a rosary appear satisfied doing their own work. In monochrome, the artist has shown modesty and communal harmony. Step 1	1
	(ii) Painting : Kabir and Raidas ; Sub-School : Jahangir Period – Mughal School Step 2-0.5 Step 3-0.5	1
13. (A)	(i) Explain – Symbolic meaning of any 2 colours : SAFFRON – courage and sacrifice ; WHITE – peace and truth ; GREEN – prosperity and chivalry ; BLUE-Sky and ocean ; DHARMA CHAKRA – progress ; 24 SPOKES – 24 hours of the day. 0.5 each (0.5+0.5=1)	[NCF] 1
	(ii) Patriotism – The symbolic meanings, secularism, equality, oneness, pride, identity, commitment, duty, etc.	1
	OR	
(B)	(i) Subject matter – It is taken from Kalidas’s poem ‘Meghdoot’. It depicts the story of a separated Yaksha from Yakshni. In his longing for his beloved, he sends a cloud as a messenger to send his place. The Yaksha at the centre is sitting in a sad posture, in a yellow dhoti and white dupatta, with a stream flowing in the foreground, showcasing themes of love and separation. The cloud seems to be hearing and ready to take the message. Step 1	1
	(ii) Artist : Ramgopal Vijayvargiya ; school : Bengal School Step 2-0.5 Step 3-0.5	[Private collection] 1
	SECTION – C (Long Answer Type Questions) (Answer for these questions is expected in around 200 words) Attempt any two questions from the given options.	2x6=12
14. (A)	4 Characteristics – • Fine or bold paintings. • Colours(brilliant or gentle). • Depiction of architecture, figures and narratives. • Emphasis on mannerism, portraiture landscape, animals, flora, fauna. • Mostly profile faces, women in ghagra choli and transparent odhni.	Four steps 0.5 each 10.5 eachx4=2

	- Love cherished as ardigous theme, synthesis of sensuousness and mysticism was perceived. - Painted on waslis. - Outline was sketched in brown or black. - Colour pigments were obtained from minerals and precious metals like gold and silver that were mixed with glue as binding medium. - Camel and squirrel hair used in brushes. - Painting burnished with an agate for sheen. - The scribe would write the verse in the space left for the one.	
(B)	2 Reasons – Economic prosperity – artists paid well ; Bhakti movement – Vaishnavism, God worshipped and looked upon as ideal lover. Step 3	1x2=2 (1 mark each)
(C)	Mewar – Sahibdin; Jodhpur – Dana ; Bikaner – Nuruddin ; Kishangarh – Nihal Chand ; Jaipur – Guman. (any 2 Sub-school & 2 artist respectively) Steps (0.5 each x 4=2)	2
15. (A)	Name : Haldi grinders Artist : Amrita Sher Gil Medium : Oil on canvas Figures shown : 4 Four steps (0.5x4=2)	(2+2+2=6) 2 marks (½ each)
(B)	How figures are shown : Women are Portrayed in the centre with yellow/white and red saris. A dark black and brown Portrayed of woman behind the tree. Step 5	2
(C)	Views on women empowerment & changing role of women - From domestic roles to active participation across various fields. Like education / politics / and professions. - Recognition of women's right, equality and dignity. - Contribution in national development. Step 6	2
16. (A)	Name – Rama Vanquishing the pride of the ocean; Artist : Raja Ravi Verma ; Medium : Oil ; Mythology : Valmiki Ramayana. Step 1=0.5 Step 2=0.5 Step 3=0.5 Step 4=0.5	2
(B)	2 Values: Ego is punished by God ; When we make a mistake we should apologise. 1 mark each 1x2=2 Step 5 & 6	2
(C)	Compositional arrangement: The scenes from Ramayana is in the midst of a dramatic action. Rama's anger when his prayer to the ocean God is not heard, he moves the waves, and there is lightening in the sky. Rama stands to shoot his fiery arrow and his clothes are flying in the air Varuna appears with his consorts and appears Rama. A life like scene is given to characters of ancient text. Step 7	2
- o O o -		