

**Marking Scheme**  
**Strictly Confidential**  
**(For Internal and Restricted use only)**  
**Senior Secondary School Examination, 2026 (XII<sup>th</sup>)**  
**SUBJECT NAME: - PAINTING (Q.P. CODE-71)**

**General Instructions: -**

<b>1</b>	The CBSE has decided to introduce On Screen Marking (OSM) for the evaluation of Class XII answer Book with the 2026 Examination.
<b>2</b>	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.
<b>3</b>	<b>“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.”</b>
<b>4</b>	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. <b>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.</b>
<b>5</b>	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.
<b>6</b>	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.
<b>7</b>	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. <b>This is most common mistake which evaluators are committing.</b>
<b>8</b>	If a question has parts, please award marks on the right-hand side for each part in the OSM Portal. Marks awarded for different parts of the question will be totaled up by the OSM System.
<b>9</b>	If a question does not have any parts, marks must be awarded in the left-hand margin in the OSM Portal. This may also be followed strictly.

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 <u>30</u> (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	<p>Ensure that you do not make the following common types of errors committed by the Examiner in the past :-</p> <ul style="list-style-type: none"> <li>• 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.)</li> <li>• Half or a part of answer marked correct and the rest as wrong, but no marks awarded.</li> </ul>
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	The Examiners should acquaint themselves with the guidelines given in the <b>"Guidelines for Spot Evaluation"</b> before starting the actual evaluation.
16	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.
17	<b>If a candidate attempts both alternatives/options in a question where only one option/ alternative is required to be attempted, the Evaluator shall award marks in both the options. The system will take the higher of two scores and disregard the other response.</b>
18	<b>In a question having two options/alternatives, if a candidate has attempted only one, then the evaluator shall mark "NA" (Not attempted) against the option that has not been attempted by the candidate.</b>

**MARKING SCHEME**  
**Painting (Theory) (History of Indian Art)**  
**(Subject Code-049)**  
**(PAPER CODE : 71) (P71049)**

Q. No.	EXPECTED OUTCOMES/VALUE POINTS	Marks
	<b><u>SECTION – A</u></b> (Multiple Choice Question)	<b>8X1=8</b>
1.	(A)	<b>1</b>
2.	(D)	<b>1</b>
3.	(A) (Kabir and Raidas)	<b>1</b>
4.	(B)	<b>1</b>
5.	(B)	<b>1</b>
6.	(C)	<b>1</b>
7.	(A)	<b>1</b>
8.	(C) (Wash)	<b>1</b>
	<b><u>SECTION – B</u></b> (Short Answer Type Question) (Answer for these questions is expected in around 100 words)	<b>5X2=10</b>
9. A(i)	<b>Artwork</b> – Santhal Family <b>Material used</b> – Cement, Concrete and Metal Armature	<b>1/2</b> <b>1/2</b>
9. A(ii)	<b>Subject Matter :</b> An iconic large scale structure located in Shanti Niketan. A Santhal man carrying his children in a double basket joined by a pole and his wife and dog walking alongside. The family migrating from one region to another carrying their basic belongings. An everyday scene for artist living amidst the rural landscape. <b>Message</b> – Togetherness / Unity of Family / Courage and Hope	<b>1/2</b>  <b>1/2</b>
	<b>OR</b>	
9. B(i)	<b>Artwork-</b> Triumph of labour <b>Material</b> – Bronze and Cement	<b>1/2</b> <b>1/2</b>
9. B(ii)	<b>Subject Matter :</b> An Open air large Scale sculpture, Installed at Marina Beach, Chennai in	<b>1/2</b>

	<p>1959. It shows four men trying to move a rock, regarding the importance of contribution of human labour in nation building.</p> <p><b>Message :</b></p> <p>It shows 4 unconquerable men wrestling with nature. Portrayed extreme physical effort of loosening a massive immovable rock by strong muscular worker showing Dignity of Labour, Teamwork and Unity. It symbolizes how persistence and will power lead to success, even in the most difficult tasks.</p>	1/2
<b>10. A(i)</b>	<p><b>Artist :</b> Manaku</p> <p><b>Sub School :</b> Basohli</p>	<p>1/2</p> <p>1/2</p>
<b>10. A(ii)</b>	<p><b>Characteristics :</b></p> <p>Dominance of Primary and Vibrant colours, raised white paint for imitating pearl ornaments, use of beetle wings for emerald jewellery, high horizon lines. Delicate transparent garments.</p> <p>Influence of folk art, stylised treatment of vegetation. Lively Interaction and Movement, Detailed Natural Background.</p>	<p>1/2</p> <p>1/2</p>
	<b>OR</b>	
<b>10. B(i)</b>	<p><b>Artist :</b> Nainsukh</p> <p><b>Sub School :</b> Kangra</p>	<p>1/2</p> <p>1/2</p>
<b>10. B(ii)</b>	<p><b>Characteristics :</b></p> <p>National / realistic representation of landscape, Use of Nature, Harmonious balance between natural elements like trees, flowers, rivers and hills.</p> <p>Use of decorative colours like Red, Yellow and Blue. Distinct expressions, Visual narration, Realistic portrayal of rural life, Richly detailed costumes,</p>	<p>1/2</p> <p>1/2</p>
<b>11. A(i)</b>	<p><b>Painting :</b> Bharat meets Rama at Chitrakuta</p> <p><b>Artist :</b> Guman</p>	<p>1/2</p> <p>1/2</p>
<b>11. A(ii)</b>	<p><b>Human values :</b></p> <p><b>Reform when injustice is done :</b> Bharat was away when Rama was sent to exile and Dashrath passed away. Filled with remorse, he along with the three mothers, Sage vasishtha and other courtiers visit Rama to persuade him to return.</p> <p><b>Respect :</b> Rama, Laxman, Sita bow down to the three mothers and two sages.</p> <p><b>Listen to elders :</b> Obedience to follow the direction of parents.</p> <p>Love and Devotion for family, Promises are to be kept</p> <p>Ability to sacrifice your own comforts for others.</p>	<p>1/2</p> <p>1/2</p>
	<b>OR</b>	

<b>11.B(i)</b>	<b>Name :</b> Chand Bibi playing polo <b>Sub School :</b> Bijapur / Golconda (NCERT)	<b>1/2</b> <b>1/2</b>
<b>11.B(ii)</b>	<b>Explain based on Asthetic parameters :</b> Chand Bibi was a great sportsperson. She is shown playing Chaugan, a popular royal sports of the time, featuring richly decorated horses, delicate costumes enhancing the visual appeal. The background landscape with rocks, trees and buildings adding a natural element to the scene. <b>Women empowerment :</b> This is a painting of extraordinary energy and sensibility not only reflects Women playing confidently but celebrates the progressive portrayal of women in leadership and public activity- an uncommon theme in that period.	<b>1/2</b>  <b>1/2</b>
<b>12. A(i)</b>	<b>Artist :</b> Nihal Chand <b>Painting :</b> Radha (Bani Thani )	<b>1/2</b> <b>1/2</b>
<b>12. A(ii)</b>	<b>Characteristics :</b> The exaggerated facial features, distinctive and salient stylistic feature like sharp facial features, Unique curved eyes, arched eyebrows, pointed nose, thin lips and graceful Poses. Use of gentle yet Vivid, Natural colours, to create delicate visuals. Fine detailing in jewellery, clothing, flowers reflecting sophisticated royal tastes.	<b>1/2</b>  <b>1/2</b>
	<b>OR</b>	
<b>12. B(i)</b>	<b>Artist :</b> Sahabdin <b>Painting :</b> Maru Ragini	<b>1/2</b> <b>1/2</b>
<b>12. B(ii)</b>	<b>Characteristics :</b> Depiction of religious themes, illustrating Hindu mythology, especially Ramayana and Mahabhartha. Bhakti themes like Raslila and Krishna leela and folk tales. Portrayal of Maharajas, courtiers, hunting scenes, processions and daily court life. Stylized Human figure, and nature painted with great affection and imagination. Primary and Vibrant colours are used powerfully, extracted from Minerals, vegetables, precious stones and shells.	<b>1/2</b>  <b>1/2</b>
<b>13. A(i)</b>	<b>Meaning of flag colours :</b> Saffron is courage and sacrifice. White is peace and purity. Green is faith and prosperity.	<b>1</b>

<b>13. A(ii)</b>	<p><b>Committed citizen:</b></p> <p>The national flag is a symbol of our nation's unity, sovereignty, duty, responsibility, and pride towards the nation. Its colours and emblem motivates us to become aware, responsible that are essential for becoming a committed citizen.</p> <p>Through this, we are inspired to remain dedicated to our country, perform our duties sincerely, and contribute to the progress and development of the nation.</p>	<b>1</b>
	<b>OR</b>	
<b>13. B(i)</b>	<p><b>Name :</b> Rama vanquishing the Pride of the ocean</p> <p><b>Medium :</b> Oil on Canvas</p>	<b>1</b>
<b>13. B(ii)</b>	<p><b>Explain :</b></p> <p>Using dark and light tones, warm and muted tones such as brown, oranges and yellows.</p> <p>White is skillfully used to highlight lightning, sea foam and Rama's attire.</p> <p>Depicting dramatic action intended to be momentous, and emotional excessive use of force, anger on sea God, lightning and thunderstorm, flowing dhoti, realistic drawing, destructive sea waves, aesthetic qualities of the painting etc.</p>	<b>1</b>
	<p><b><u>SECTION – C</u></b></p> <p><b>Long Answer type questions.</b></p> <p><b>Attempt any two questions from the given options.</b></p> <p><b>Answer for this question is expected in around 200 words.</b></p>	<b>6X2=12</b>
<b>14. (A)</b>	<p><b>Artist :</b> Nuruddin</p> <p><b>School :</b> Bikaner</p> <p><b>Medium :</b> Tempra / Water Colour</p> <p><b>Female figures :</b> 3</p>	<b>2</b>
<b>(B)</b>	<p><b>Compositional arrangement :</b></p> <p>Simple composition with minimal and suggestive representation of architecture and elements of landscape in the upper section, Krishna is seated on a swing enjoying the company of a Gopi at her dwelling.</p> <p>Soft undulating mound in the center divides the painting into two sections. The movement of the narrative from top to bottom is a progression of activities from indoors to outdoors.</p> <p>The lower part shows Krishna, Radha and a companion. Radha, stricken with grief, disappears into the countryside alone under a tree. Guilt - ridden, Krishna, follows her in vain. Radha's sakhi comes to Krishna and tells him of the plight of Radha and asks him to appease her.</p>	<b>2</b>
<b>(C)</b>	<b>Characteristics :</b>	<b>2</b>

	<p>* Reflects monsoon joy, Harmony with Nature and Expresses Shringar Rasa.</p> <p>* Two dimensional and linear Beauty,</p> <p>* Bright and Flat colours.</p> <p>* Profile face, Ghagra choli, Transparent odhni, etc.</p>	
<b>15. (A)</b>	<p><b>Name :</b> Shiva and Sati</p> <p><b>Medium :</b> Water colour / Wash</p> <p><b>Human Values :</b></p> <p><b>Devotion and Sacrifice :</b> Sati's self immolation and Shiva's protective embrace show the depth of their love and loyalty.</p> <p><b>Compassion and Grief :</b> By highlighting Shiva's sadness instead of his power, the painting asks us to feel empathy for those who suffer.</p>	<b>2</b>
<b>(B)</b>	<p><b>How successful :</b></p> <p>The triangular composition features symmetrical balance.</p> <p><b>Use of elements of arts to create a dramatic, mythological scene :</b> Employing line for fine details to show expression of grief on losing a partner. Expressive forms and Shapes to represent the divine figures, with elements like a halo to keep the attention on Shiva's grief on the death of Sati.</p> <p><b>Colour :</b> Through vivid shades in tempera to convey emotion and yellow brown to create a dramatic and rich visual experience as seen in the tempera medium.</p> <ul style="list-style-type: none"> <li>- Texture through wash techniques created intricate background details.</li> <li>- Shading , enhances the divine &amp; emotional aspects of the scene</li> <li>- Space, in a flattened perspective that emphasizes event.</li> </ul>	<b>2</b>
<b>(C)</b>	<p><b>Any 4 artist who contributed in National freedom struggle</b></p> <p>Abanindarnath Tagore, K Venkatappa, Gaganendranath Tagore, Shailendranath De, O.C. Ganguli, Purna Ghosh, Amrita Sher Gill, etc.</p>	<b>2</b>
<b>16.(A)</b>	<p><b>Name :</b> M. F. Hussain</p> <p><b>Painting :</b> Mother Teresa.</p> <p><b>Medium :</b> Oil on canvas,</p> <p><b>Human Value :</b> Compassion for the poor and Helpless. Selfless service beyond religion or caste</p>	<b>2</b>
<b>(B)</b>	<p><b>Subject matter :</b></p> <p>Painting Mother Teresa symbolically represents the saint as universal mother, devoted her life to caring for the poor, sick and destitute. She has been portrayed through the iconic blue bordered white sari to highlight her identity. This faceless representation emphasizes her selflessness and the timeless quality of her humanitarian work.</p>	<b>2</b>

(C)	<p><b>Compositional arrangement Aesthetically:</b></p> <p>Painting portray scenes of care, suffering, sheltering sick individuals, infants and orphans. The use of soft colors and expressive brushstrokes highlights artwork aesthetically.</p> <p>Figure of a sick man resting in her lap evokes a sense of pity and healing, while her extended palm mimics the abhay mudra, symbolizing divine reassurance.</p> <p>Other elements like ochre hues, green leaves, and mosaic-like patterns add spritual and emotional depth to the work.</p>	2
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