

**GRAPHICS CODE - 050  
MARKING SCHEME  
CLASS: XII (2025- 26)**

**Time– 2 hours**

**Max Marks – 30**

**General Instructions**

**Read the following instructions carefully.**

1. There are 16 questions in this question paper with internal choice.
2. SECTION A consists of 8 multiple-choice questions carrying 1 mark each.
3. SECTION B consists of 5 short answer questions carrying 2 marks each (Answer in about 100 words).
4. SECTION C consists of 3 long answer questions carrying 6 marks each (Answer in about 200 words).

S.No.	SECTION-A (MCQ BASED)	Marks
	<b>Select the right answer from the given options:</b>	
<b>1</b>	(iv)	1
<b>2</b>	(i)	1
<b>3</b>	(iii)	1
<b>4</b>	(i)	1
<b>5</b>	(ii)	1
<b>6</b>	(iv)	1
<b>7</b>	(iii)	1
<b>8</b>	(i)	1
	<b>SECTION-B</b>	
<b>9</b>	<p>Themes and technique - 1 mark Description of the artwork -1 mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> (RAMA VANQUISHING THE PRIDE OF THE OCEAN, ARTIST - RAJA RAVI VERMA, MEDIUM - OIL PAINTING, REALISM, ANGER, CRUSHING EGO, FORCE OF WIND, MYTHOLOGICAL THEMES, CONNECTION WITH THE MASSES, WELL BALANCED COMPOSITION, LORD RAMA WITH BOW AND ARROW, SEA GOD, LIGHTENING, STRONG SEA WAVES, PROMOTING INDIAN THEME, MAKING ART APPROACHABLE TO COMMON PEOPLE.) (OR)</p> <p>Name of the artist – 1/2 mark Emotion attached – 1/2 mark Description of subject matter – 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p>	2

	(AMRITA SHERGIL, OIL ON CANVAS, HALDI GRINDERS, MODERN ARTWORK, RURAL SCENE, LIFE OF WOMEN AND ROUTINE WORK, DARK FACES (NO IDENTITY), FEMALE FIGURES, USE OF TREES, REPRESENTATION OF SOCIETY, IMPORTANT ROLE OF FEMALE ARTIST IN REVIVING INDIAN ART, AESTHETIC QUALITIES OF THE PAINTING ETC.)	
10	<p>Description of the Painting &amp; subject matter – 1 mark  Depiction characteristics &amp; qualities – 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(NAND, YASHODA AND KRISHNA WITH KINSMEN GOING TO VRINDAVAN, ARTIST NAINSUKEH, TEMPERA, WATERCOLOUR ON PAPER, PITAMBER, KRISHNA FIGURE, COSTUMES, BRIGHT COLOURS, SMILING FACES, KINSMEN, JEWELLERY, MULTIPLE FORMS AND FIGURE.)</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(KRISHNA WITH GOPIS, ARTIST MANAKU, PITAMBER, KRISHNA FIGURE, COSTUMES, FOLDED HANDS, SMILING FACES, ETERNAL AND DEVINE LOVE, JEWELLERY, FEMALE FORMS, DEVOTION.)</p>	2
11	<p>Evolution of our Flag – 1 mark  Details of our current Flag – 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>PROPORTION AND RATIO OF OUR FLAG 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, COMMITMENT, DUTY, ETC.</p> <p style="text-align: center;">(OR)</p> <p>Role of Indian Artists in gaining Freedom – 1 mark  Examples of artworks – 1 mark</p> <p style="text-align: center;"><u>Key Points that can be used in the answer:</u></p> <p>(ABNINDRANATH TAGORE, E.B. HAVELL, ARTISTS OF BENGAL SCHOOL IN THE COURSE, FORMATION OF ART COLLEGES, INDIAN REVIVALISM, WASH TECHNIQUE, CONNECTING ART WITH MASSES, USE OF PRINTING PRESS, FOLK THEMES, ORIENTAL INFLUENCE, EXAMPLES OF ARTWORK IN THE COURSE)</p>	2
12	<p>Aesthetic Parameters – 1 mark  Description of Compositional arrangement – 1 mark</p> <p style="text-align: center;">(OR)</p> <p>Identification of Values – 1 mark  Justification of inspiration to be a good human being – 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(BHARAT MEETS RAM AT CHITRAKUT, GUMAN, JAIPUR, TEMPERA, RAMA FIGURE, 49 FIGURES, WRITTEN INSCRIPTION, MALE AND</p>	2

	FEMALE FORMS, SAINTS, RESPECT TOWARDS ELDER, SIMPLE HUT, NATURE, STORY NARRATION, HALO, WELL BALANCED COMPOSITION, LOVE TOWARDS YOUNGER BROTHER AND FATHER, RESPECT FOR MOTHERS, EXILE, KEEPING PROMISE, AESTHETIC QUALITIES OF THE PAINTING ETC.)	
<b>13</b>	<p>Medium &amp; technique – 1/2 mark  Name of the Sub- School – 1/2 mark  Description and aesthetic qualities of the artwork – 1 mark</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(HAZRAT NIZAMUDDIN AULIYA AND AMIR KHUSRO, HYDERABAD, TEMPERA, WATER COLOURS, DEVINE AURA AND HALO, OUTDOORS, FRUIT BEARING TREE, CALM AND PEACEFUL SURROUNDINGS, MUSICAL INSTRUMENT, GURU AND SHISHYA RELATIONS, HUMAN LIFE VALUES, MINIMAL ARCHITECTURE.  (OR)</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(CHAND BIBI PLAYING POLO, GOLCONDA, WOMEN PLAYING POLO WHICH WAS THE GAME MAJORLY PLAYED BY MALES AT THAT TIME, DECORATED HORSES, DECCAN SCHOOL, DEPICTION OF NATURE, OUTDOOR SCENE, LIFE OF WOMEN, PRINCESS, FEMALE FIGURES, USE OF TREES AND POND, REPRESENTATION OF FEMALE REFEREE, IMPORTANT ROLE OF FEMALES, WELL COMPOSED, AESTHETIC QUALITIES OF THE PAINTING ETC.)</p>	2
	<b>SECTION-C</b>	
	<b>Attempt <u>any two</u> questions from the given options</b>	
<b>14</b>	<p>Artist and the Artwork, School/Style, Medium &amp; Technique – 2 marks  Compositional arrangement of the artwork – 2 marks  Emotions, Interactions and environment portrayed – 2 marks</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(JOURNEY'S END, ABANINDRANATH TAGORE, BENGAL SCHOOL, ELEMENTS OF DESIGN, SYMBOLIC MEANING, DARK BACKGROUND, WASH TECHNIQUE, TEMPERA, EMPATHY, INSENSITIVE BEHAVIOR WITH ANIMALS, PAIN, SUFFERING, AGONY, WELL COMPOSED, CAMEL FORM, HEAVY BURDEN, EXCESSIVE WORK TAKEN, SMALL SIZE, DULL COLOURS, AESTHETIC QUALITIES OF THE PAINTING ETC.)</p>	6
<b>15</b>	<p>Name of the Artist and the Artwork – 2 marks  Medium &amp; Technique, Compositional arrangement – 2 marks  Subject Matter &amp; Characteristic Features of the artwork – 2 marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p>	6

	<p>(KRISHNA LIFTING MOUNT GOVARDHAN, ARTIST- MISKIN, PERIOD, AKBAR PERIOD, WATER COLOR, TEMPRA, BASED ON BHAGWAT PURAN, KRISHNA AS MAIN FIGURE, WEARING PITAMBAR, MOUNTAIN IN PERSIAN STYLES, MOUNTAIN USED AS UMBRELLA, VILLAGERS, EK CHASHM, DEDH CHASM, SAVA CHASM, THIN LINES, ANIMALS, MAXIMUM USE OF BLUE COLOUR, RAIN AND CLOUDS, BLEND OF RAJASTHANI AND PERSIAN ART</p> <p style="text-align: center;">OR</p> <p>(DARASHIKOH KI BAARAT, ARTIST - HAJI MADNI, WATER COLOR, TEMPRA, DECORATED HORSES, BRIGHT COLOURS, USE OF FIREWORKS, FEMALES ON ELEPHANTS, GROOM IN THE MIDDLE, HALO ON KING FACE TO GIVE IMPORTANCE, JEWELLERY, MUGHAL COSTUMES, TOO MANY FIGURES)</p>	
<p><b>16</b></p>	<p>Name of the Graphic print – 1 MARKS  Name of the Printmaker – 1 MARKS  Medium &amp; technique &amp; Analysis of the composition – 2 MARKS  Describing the aesthetical parameters and subject matter – 2 MARKS</p> <p style="text-align: center;"><u>Key points that can be used in the answer:</u></p> <p>(MAN, WOMAN AND TREE, PRINTMAKER K. LAXMA GAUD, POWERFUL LINE DRAWING, ETCHING, INTERACTION BETWEEN MAN AND NATURE, CO-RELATIONS AMONG ALL SPECIES, NATURE IS MUST FOR OUR EXISTENCE, SLOWLY BEING ENDANGERED BY URBANIZATION AND MODERNITY, DISTINCT STYLE, FINE AND DETAILED, MONOCHROMATIC COLOUR, INNOCENCE, SIMPLICITY, FLORA AND FAUNA USED, NARRATIVE).</p>	<p>6</p>