



B.K. BIRLA CENTRE FOR EDUCATION

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

PRE BOARD 3 –JANUARY 2026 (SET 1)

PAINTING (049)

Class: XII

Date: 20 . 1. 2026

Admission no:

Time: 2 hrs.

Max Marks: 30

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) Raja Aniruddha Singh painting was painted by-

- A) Sahibdin B) Utkal Ram C) Nuruddin D) Nihal Chand

(ii) Keshav Das's poetry ----- has been the lovely topic of Kangra-style painters.

- A) Ras- Manjari B) Ramayana C) Geet Govinda D) Rasik Priya

(iii) ----- is acknowledged as the father of the Mughal Art

- A) Akbar B) Jahangir C) Shahjahan D) Aurangzeb

(iv) The portrait of Ragini Prathamsika of Raga Hindol is related to the sub-school of

- A) Hyderabad B) Golkonda C) Bijapur D) Ahmednagar

(v) -----This painting was painted by Abanindranath Tagore in 1937 AD

- A) Shiva and Sati B) Rasa-Lila C) Radhika D) Journey's End

(vi) If Indian flag's length is 3 metres and width 2 metres then how to write ratio-

- A) 3 x 2 B) 3/2 C) 3:2 D) 3-2

(vii) Which artist belonged to the royal family of Travancore-

- A) Amrita Sher-Gil B) Nandlal Bose C) Jamini Roy D) Raja Ravi Varma

(viii) 'Triumph of Labour' was made of---

- A) Bronze B) Cement & Concrete C) Bronze & Cement D) Stone

SECTION- B
(Short Answer Type Question)

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

(5 x 2= 10)

Describe the following briefly-

1. Explain the 'Elements of Visual Arts'.

POINT: A point has no dimension but, if it moves in a particular direction and marking a path is called line.

LINE: Lines are marks moving in a space between two points. Artists use many different types of lines like: Including, actual, implied, vertical, horizontal, diagonal, and contour lines. Each line has a different meaning, curve, length, thickness, and flexibility.

SHAPE: A shape is a two-dimensional design encased by lines to signify its height and width. Shapes can have different colours to make it seem three-dimensional.

SPACE: Space is the distance between shapes and objects. Positive space refers to the areas of the work with a subject. Negative space is the space without a subject. Artists use spacing to create different effects.

COLOUR: Colour has various properties like 'hue' which has a basic range of colours like red and blue, 'intensity' which is the strength of a colour, 'value' which is the lightness and darkness of the colour.

TEXTURE: Texture is usually used to describe the surface quality. Textures can be 'real' or 'implied'.

VALUE: Value refers to the degree of perceivable lightness of tones within an image. The difference in values is called Contrast. It references the lightest and darkest tones with grey variants in between a work of art.

2. When and how did the Bengal School of Painting come into existence?

The Bengal School of Painting came into existence in the beginning of the 20th century A.D. when Indian painters and artists not only raised their voice against the activities of the British Art Academy but also started separating themselves following blindly the lifeless style of the Western realism. Owing to nationalistic movements, then, in place of that, the Indian prosperous tradition and values were started to re-seen honourably.

In that time of distress, some such famous artists came into light that fearlessly gave the art movement a new direction. The leaders of this tradition were-Raja Ravi Varma, Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandalal Bose and Jamini Roy. In this good cause, Prof. E.B. Havell, Principal of Government Art School, Kolkata co-operated them.

3. Comment briefly on painting 'Radhika'.

Radhika is one of the beautiful wash paintings of M.A.R. CHUGHTAI. In this painting, a very delicate Indian lady is shown coming out of her room.

Her face is profile, the head is down, eyes are in graceful look with sharp eyebrows, her hairs are in black brown combination reaching up to her back that looks so realistic and ornaments in her neck also with earrings.

Her left foot is in a forwarding Direction. She is holding Lotus flowers in her both hands, her left hand is near her face and her right hand hanging down holding the Lotus, the artist has also shown a honeybee on the right-handed Lotus, she also has red bangles in both of her hands and rings in her fingers.

She is wearing a light purple lehenga with dark blue prints, red blouse, and yellow odhani with a brown border and also a well-finished pearl necklace with pendant and thread necklace along with a beautiful pendant

This means the artist has given every single detail of ornaments of the lady and depicted it beautifully.

In the background a lamp is painted by the artist along with a lampshade, that looks like a royal golden lamp with every single details.

4. Write short note on 'International Modern Art'.

A group of artists such as Francis Newton Souza, Maqbool Fida Hussain, etc. established an organisation named 'Progressive Artists' Group in 1947 A.D.

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.

M.F. Hussain also gave the world-levelled painting in his style and began climbing up on steps of fame, but then he attached himself to the cine world and began making paintings even for that. K.G. Subramanyam of the same organisation, with the best co-ordination of new techniques of contemporary art, tried the prevalent folk arts and traditions to develop into a new style of art. In 1956 A.D., that organisation had got its end.

5. Describe in short 'Santhal Family'.

Name of the sculpture: Santhal Family

Painter/ Sculptor: Ramkinkar Baij

Medium: Cement and Concrete

Period: Contemporary (Modern)

Circa: 1938 A.D.

Collection: Shanti Niketan, West Bengal

Ramkinkar Baij made this sculpture with cement and concrete in 1938 A.D. Now, it is established in the pavilion of Shanti Niketan, West Bengal. In this Santhal Family four persons have been shown. One man is lifting a bahangi on his shoulders, made for the purpose of carrying loads. In its hind scale pan, he has put load and in the front scale pan, to establish balance, he has put his baby lovingly. He has put goods on his wife's head who is moving with him. Together with them a dog has been shown opening his mouth.

No stylistic speciality has been shown in this sculpture but sculptor Ramkinkar Baij has made it in the easiest form with easily available material used as a medium. Having taken motivation from this Santhal family, he has displayed his surroundings and usual activities through this idol.

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:

1. Elucidate phase wise explanation of the development of the 'National Flag' of India.

India's National Flag evolved through several stages, from early unofficial versions (1906, 1907) to the Congress's "Swaraj Flag" (1921/1931) with a spinning wheel (charkha), culminating in the adoption of the current Tricolour with the **Ashoka Chakra** by the Constituent Assembly on July 22, 1947, symbolizing courage (saffron), peace/truth (white), and faith/fertility (green), with the Chakra representing law and progress.

Here's a phase-wise breakdown:

1. **Early Unofficial Flags (1906-1917):**

1906 (Kolkata): First unofficial flag with green, yellow, red stripes and emblems.

2. **The Charkha Flag (1921-1931):**

1921 : Pingali Venkayya presented a design with red (Hindus) and green (Muslims) stripes with a spinning wheel (Charkha) for self-sufficiency. During Congress Session Mahatma Gandhi suggested adding a white stripe for other communities and a central Charkha.

3. **The Final Tricolour (1947):**

July 22, 1947: The Constituent Assembly adopted the 1931 flag but replaced the Charkha with the navy blue Ashoka Chakra (24 spokes).

Symbolism: Saffron (courage/sacrifice), White (peace/truth), Green (faith/fertility/growth), Chakra (law/progress/movement).

Official Hoisting: August 15, 1947, at India's independence.

OR

Explain the symbolic analysis of structure of the 'National Flag' of India.

India's National Flag, the Tiranga, symbolizes national unity and values through its three colours and central Ashoka Chakra: Saffron signifies **courage & sacrifice**, White represents **peace & truth**, Green stands for **fertility & growth**, while the Navy Blue Ashoka Chakra (Wheel of Law) embodies **progress, justice, and eternal movement**, connecting India's past with its future aspirations.

Colour Symbolism

- **Saffron (Top Band):** Represents strength, courage, and sacrifice, reflecting the nation's spirit and selfless dedication.
- **White (Middle Band):** Signifies peace, truth, and purity, emphasizing harmony and honesty in public life.
- **Green (Bottom Band):** Symbolizes fertility, growth, and auspiciousness, highlighting India's agricultural base and natural heritage.

Ashoka Chakra Symbolism

- **Origin:** A navy-blue wheel with 24 spokes, adopted from the Sarnath Lion Capital of Emperor Ashoka.
- **Meaning:**
 - **Dharma Chakra:** Represents the "wheel of law" and righteousness.
 - **Progress & Motion:** Signifies that there is life in movement and death in stagnation, promoting continuous progress.
 - **Time:** The 24 spokes symbolize the 24 hours of the day, indicating the forward march of time.
 - **Values:** Each spoke represents a virtue like truth, justice, love, duty, courage, and faith.

Overall Significance

- **Unity in Diversity:** The flag brings together people from different backgrounds under one national identity.
- **Evolution:** It evolved from earlier designs (like those by Pingali Venkayya with a spinning wheel) to its current form, adopted in 1947, linking ancient symbols with modern aspirations.

2. What do you mean by graphic print? Describe its medium and methods of printing

Graphic print is the art of transferring visual designs (graphics) onto physical surfaces, from traditional fine art prints (like etchings, lithographs) using matrices (plates, stones) and methods like relief, intaglio, to modern commercial printing (posters, packaging) using digital files, CMYK colours, and technologies like inkjet/laser printers on paper, fabric, or plastic, all aiming to reproduce images for communication or art. Key methods range from manual printmaking (woodcuts, etching) to automated digital processes, using various inks and materials.

What is Graphic Print?

- It's the reproduction of visual designs (images, text, shapes) onto a tangible medium (paper, fabric, metal).
- In fine art, it means creating original prints from a plate, stone, or block, often in limited editions, focusing on line, colour, and texture.
- Commercially, it's about producing items like logos, posters, books, and packaging, turning digital designs into physical products for marketing or information.

Mediums Used

- **Traditional Matrices:** Woodblocks, metal plates (copper, zinc), lithographic stones, linoleum, silk screens (serigraphy).
- **Materials:** Paper, canvas, fabric, plastic, metal.
- **Inks/Toners:** Oil-based inks, water-based inks, digital toners, varied viscosities for effects.

Methods of Printing

1. **Relief Printing (Woodcuts, Linocuts):** The raised parts of the matrix (block) hold ink and transfer it to paper, like a stamp.
2. **Intaglio (Etching, Engraving, Dry point):** Ink sits in grooves/lines cut into a metal plate; the surface is wiped clean, and the ink from the recesses is transferred under pressure.

3. **Planography (Lithography)**: Uses the principle that oil and water repel; a design drawn with greasy crayon on stone/plate accepts ink, while water areas repel it.
4. **Screen Printing (Serigraphy)**: Ink is pushed through a mesh screen (stencil) onto the substrate, with parts of the mesh blocked off.
5. **Digital Printing (Inkjet/Laser)**: Computer-generated files are transferred directly to the substrate using jets of ink or toner, common for large formats and short runs.
6. **Offset Printing**: An indirect method where ink is transferred from a plate to a rubber blanket, then to the paper, allowing for high-quality, fast reproduction.

OR

Describe the given picture- Title, artist, medium, technique, circa and collection with description of art work.



Title of Print: Children

Name: Children

Painter: Somnath Hore

Medium : Copper Plate

Circa: 1955-70 A.D.

Period: Contemporary (Modern)

Technique: Etching and Aquatint.

Collection: National Gallery of Modern Art, New Delhi

DESCRIPTION-

With the help of etched lines of white and black colours this specific graphic print was carved out by Somnath Hore during the period of 1955-70 on a hard surface of copper plate. This picture has manifested the struggle and agony of a poor family against the starvation, malnutrition and exploitation. In this etched picture three weak children and their mother have been shown. One child standing behind is holding his head by his hands.

Children's ribs, malnourished bulged out stomachs and reclined eyes are clearly seen. All these are expressing their destitute condition. Their mother, who is also in destitute and malnourished, is trying putting hands on their children's shoulders to solace them. A girl is looking toward them probably mercifully. In the picture, the plane surface has been shown by white lines and the etched part by black lines.