



B.K. BIRLA CENTRE FOR EDUCATION

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



PRE BOARD 3 –JANUARY 2026 (SET II) PAINTING (049) ANSWER KEY

Class: XII

Time: 2 hrs.

Date: 20. 1. 2026

Max Marks: 30

Admission no:

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) 'Maru Ragini' painting was painted by-

A) Sahibdin B) Miskin C) Utkal Ram D) Nihal Chand

(ii) Guler Sub-school of Miniature painting is the part of.

A) Rajasthani School B) Pahari School C) Mughal School D) Bengal School

(iii) Akbar is acknowledged as the father of the

A) Jain Art B) Pahari Art C) Mughal Art D) Bengal Art

(iv) Chand Bibi Playing Polo is related to the sub-school of

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

(v) Haldi Grider painting was painted by

A) Raja Ravi Varma B) Amrita Sher-Gil C) Rabindranath Tagore D) Jamini Roy

(vi) Sequence of the National flag of India

A) White- Green- Red B) Green- Yellow- Red
C) Saffron- White- Green D) Saffron- Yellow- Green

(vii) Raja Ravi Varma belonged to Which State of India-

A) West Bengal B) Maharashtra C) Kerala D) Punjab

(viii) Which sculpture made by Ramkinker Baij

A) Cries Unheard B) Triumph of Labour C) Chaturmukhi D) Santhal Family

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 'Six Limbs of Art'.

According to the couplet, 'Six Limbs of Art' have been described as followed:

1. Roop Bhed: Capability to differentiate among the Scenes observed by an artist. It is possible when an artist studies deeply about various segments of sight scenes/objects.
2. Praman: Proportion or exact ratio. It is the proportional measurement of different objects or segments of an object, covered in the Painting (picture).
3. Bhav: Expressions. It is the action of feelings of the artist's heart which is expressed by the artist in his creation.
4. Lavanyayojna: Infusion of grace or knowledge of beauty. It should be reflected in the painting.
5. Sadrishya: Actuality in the view. Actuality/Reality of the sight scene should be reflected in the creation of an artist.
6. Varnika Bhang: Colour variation. It is the magical or artistic use of colours; better combination of colours makes a painting attractive and perfect.

2. Which artists has laid down the 'Foundation- stone' of the modern paintings in Bengal school of Painting?

The Bengal school of painting has laid down the foundation-stone of the modern paintings. Among the elegant disciples of Abanindranath were-Nandalal Bose, Asit Kumar Haldar, Kshitindranath Majumdar, Devi Prasad Roy Chowdhury, Shardacharan Ukil, Shailendranath Dey, Mukul Dey, Surendra Ganguli, Ravi Shankar Rawal, A.R. Chughtai and K. Venketappa, who, with their techniques, gave new heights to the Indian art.

3. Write about painting 'Radhika' based on mentioned details- Title of the Painting, Painter, Period, Medium, Technique, Circa, Collection and expression of face of the painting.
Medium, Technique, Circa, Collection and expression of face of the painting.

Title of the Painting- Radhika, Painter- M.A.R. Chughtai

Period- Modern Medium- Water colour on paper

Technique- Tempera and wash Circa- 1940

Collection- National Gallery of Modern Art, New Delhi

Expression of face- Emotion of love, half opened eyes, bent down her neck and hair spread up to the waist.

4. Why Abnindranath Tagore have been appointed as Vice-Principal of Bengal school of Art?

Abanindranath Tagore's painting of 'Bharat Mata' created tumult among the agitators. It was natural to be praised and criticised everywhere. He used amalgamation of technique of European water colour-the blend of tempera and wash of Japan, to produce effect in the paintings like dreamland. That blended form became the symbol of the Bengal style of paintings. Professor E.B. Havell was so impressed with him and his work that he appointed him the Vice-Principal and head of the faculty of art of his school of art.

5. Describe in short ' Man, Woman and Tree'.

Name: Man, Woman and Tree,

Painter: K. Laxma Goud

Medium: Paper

Technique: Etching and Aquatint

Circa: 1980-90 A.D.

Period: Contemporary (Modern)

Collection: National Gallery of Modern Art, New Delhi

In this print, he, with the conjugation of different colours, has made trees, their twigs and leaves. Under a tree a well-decorated woman has been shown sitting wearing saree and blouse; her hair in shape of plait is tied backward; her hands are forward and one of them is put on the other. Nearby, under a group of trees, a youngling is sitting. They both are looking each other with wistful sights.

This is the expression of natural attraction between woman and man. Around the place, where they are sitting, small flowery plants and the leaves of those plants have been painted very closely.

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. Explain the details of the present 'National Flag' of India.

Name of the flag: The Indian National Flag known as Tricolour.

Size of the flag: In the ratio of 3:2 for example: if length is 3 metres, width will be 2 metres.

Colour combination: Three equally proportioned stripes-saffron on top, white in middle and green in lower part. Ashok Chakra marked with dark blue colour in the middle of white stripe is equal to its width.

This flag is made up of three proportional, horizontal-coloured stripes-upper saffron, middle white and lower green. In the middle of white stripe, equal to its width, has been marked, 'Dhamma Chakra' or Ashoka Chakra with dark blue colour containing twenty-four spokes that has been taken from the vertex of 'Sarnath Pillar' of Ashoka. There is symbolic meaning of all the coloured stripes and chakra or wheel used in national flag; such as the Indian saffron colour is the symbol of dare and sacrifice; white colour symbolises the truth/honesty peace, and the Indian green colour is the symbol of prosperity and happiness, In the same way, at all twenty-four hours (day and night) incessantly and freely, following the way of truth, remain proceeding ahead on the path of progress and to carry the country on its apex. With this idea, the Ashoka Chakra has given place in the middle part of the flag. 24 spokes represent 24 hours of a day.

The shape of the flag was approved by the Indian Constitution Committee as the Indian National Flag' on the 22nd of July 1947, after a deep deliberation in which the feelings and sentiments of the Indian people, political and social aspirations and expectations and longings of the agitators were taken into consideration. On the 15th of August 1947 when India became independent, as a National Flag, it was hoisted from the rampart of the Red Fort in Delhi and since then has been a tradition of hoisting it on various national occasions and on government buildings. Indian citizens have constitutional rights to hoist it, but with few conditions and guidelines

2. What is Graphic Print graphic? Name the mediums used and methods of printing
Graphic Print- Medium and methods of printing

Graphic print is the art of transferring visual designs (graphics) onto physical surfaces, from traditional fine art prints.

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.



Name: Of Walls

Painter: Anupam Sud

Medium: Paper

Period: Contemporary (Modern) Technique: Lithograph,

Circa: 1982 A.D.

Collection: National Gallery of Modern Art, New Delhi

This graphic print has been made by Anupam Sud in 1982 A.D. with the amalgamation of lithograph technique and photographic image. In this picture, a widow has been shown in traditional white clothes, sitting in a pathetic countenance. In front of her only the legs and feet part of her lying dead husband have been shown. On bricked wall behind her, pictures of live activities are made with white colour reminding that there was a time when he also was a part of those activities. Her face has been shown with black colour without any expression means she has no existence now in this living world. So, socially she is also dead like her husband. Through this creation, the artist has manifested the truth which is the simulation of the life of a lady.