

SUBJECT – SCULPTURE (CODE 051)**MARKING SCHEME****CLASS XII (2023-24)****One Theory Paper – 2 hrs****Total Marks – 30**

S.No.	SECTION-A	
1.	(i)	1
2.	(iii)	1
3.	(iii)	1
4.	(iv)	1
5.	(ii)	1
6.	(iv)	1
7.	(i)	1
8.	(i)	1
	SECTION-B	
9.	<p>Painting, Medium and Technique– 1 Mark Explanation of artwork, Compositional arrangement – 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> PAINTING - MOTHER TERESA, MEDIUM - OIL COLOURS ON CANVAS, A HORIZONTAL PAINTING having ABSTRACT FIGURES, HOLLOW FACE-no discrimination, COMPASSION for HUMAN FORMS OF DIFFERENT AGE, WHITE SAREE WITH BLUE BORDERS SYMBOLIZING MOTHER TERESA, CENTRAL FIGURE ON MOTHER’S LAP, HEALING HAND Abhay mudra, LEAVES- sign of hope ETC.</p> <p style="text-align: center;">(OR)</p> <p>Technique of graphic print and its Printmaker – 1 Mark Explanation of artwork, Subject matter – 1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> MEDIUM - GRAPHIC PRINT, PRINTMAKER- SOMNATH HORE, A HORIZONTAL, MONOCHROMATIC PRINT reflects POVERTY, MALNUTRITION, HELPLESSNESS, BARE BODY, LOOKING FOR HELP, HUMAN FORMS OF MALE AND FEMALE, SADNESS, USE OF basic TRIANGULAR AND GEOMETRIC SHAPED drawings on the wall, HOLLOW EYES, BLOATED STOMACH, PORTRAY AGONY.</p>	2

<p>10.</p>	<p>Artist, Sub School/ Time Period and Medium and Technique – 1 Mark Description of the Artwork– 1 Mark</p> <p>ARTIST-USTAD FAKIRULLAN KHAN, TIME PERIOD – SHAHJAHAN ERA, MEDIUM - WATER COLOUR ON PAPER, TEMPERA</p> <p><u>Key Points that can be used in the Answer</u> THIS HORIZONTAL PAINTING REFLECTS SIMPLICITY, SIMPLE LIVING HIGH. VALUES, SECULARISM, FRIENDSHIP, DIGNITY OF LABOUR, MONOCHROMATIC TONES, PASSION TOWARDS WORK.</p> <p>(OR)</p> <p>Artist, Sub School and Medium and Technique – 1 Mark Description of the Artwork– 1 Mark</p> <p><u>KEY POINTS THAT CAN BE USED IN THE ANSWER</u> ARTIST – UNKNOWN, SUB SCHOOL - HYDERABAD, MEDIUM - TEMPRA, WATER COLOUR ON PAPER, RESPECT TOWARDS GURU, SIMPLICITY, PEACE, DIVINE, DEVOTION TOWARDS MENTOR, FRUITFUL TREE, BLISSFUL PREACHING, MUSICAL INSTRUMENT, OUTDOOR MINIMALISTIC ARCHITECTURE CONNECTION OF YOUNG AND OLD AGE SHARING AND ACCEPTING THE KNOWLEDGE OF WISDOM, HALO BEHIND THE GURU.)</p>	<p>2</p>
<p>11.</p>	<p>Colours and their symbolic meaning, Details of Ashoka Chakra and its 24 spokes-1 Mark. Description and observational views – 1 Mark</p> <p><u>Key Points that can be used in the Answer</u> (SYMBOLIC MEANING OF COLOURS, ORANGE, WHITE, GREEN, STRENGTH, COURAGE, PEACE AND TRUTH, FERTILITY, GROWTH, SACRIFICE, PROSPERITY, DEVELOPMENT, DHARMA CHAKRA, 24 HOURS CONTINUOUS DUTY, SECULARISM, EQUALITY, ONENESS, OUR PRIDE AND IDENTITY.)</p> <p>(OR)</p> <p>Contribution of the artist – 1 Marks Description of the artwork -1 Marks</p> <p><u>Key Points that can be used in the Answer</u> (ARTIST - RAJA RAVI VERMA, MEDIUM - OIL PAINTING, REALISM, ANGER, 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.</p>	<p>2</p>

12.	<p style="text-align: center;">Name of Artist, Sub School– 1 Mark Medium & Aesthetic Depiction of the Painting-1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> (ARTIST - NURUDDIN, SUB SCHOOL - BIKANER, FOREGROUND AND BACKGROUND, STYLIZED TREES, USE OF ARCHITECTURE, PITAMBER, SRINAGAR, GARLAND, JEWELRY AND MAKEUP, SIDE PROFILES, SWING, MASNAD OR PILLOW, CONVERSATION, SELFLESS LOVE, DEVOTION, SHOWING EQUALITY, ILLUSTRATIVE AND NARRATING A STORY, GOPI AS A MESSENGER.)</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">Name of Artist, Sub School– 1 Mark Medium & Aesthetic Depiction of the Painting-1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> (ARTIST - MANAKU, SUB SCHOOL - PAHARI SCHOOL, BASOHLI, MORMUKUT, LOVE, DEVOTION, MULTIPLE FEMALE FORM, DIVINITY, PITAMBER, JEWELRY, ONENESS, STYLISTIC TREES, HIGH HORIZON LINE.)</p>	2
13.	<p style="text-align: center;">Name of the Artist, Medium & Technique– 1 Mark Description of the Subject Matter-1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> (ARTIST - NANDLAL BOSE, MEDIUM - WASH TECHNIQUE AND TEMPERA, DETAILED ARTWORK. MONOCHROMATIC TONES, LORD SHIVA DEPICTED WITH SATI, SADNESS AND ANGER, HALO, WELL DEFINED FEMALE FORM, VARIED EMOTION, MYTHOLOGICAL THEME, LIFELESS BODY OF SATI, DELICATE TRANSPARENCY IN CLOTHES, THIN CURVY LINES, SNAKE IN THE NECK OF LORD SHIVA.)</p> <p style="text-align: center;">(OR)</p> <p style="text-align: center;">Name of the Artist, Medium & Technique– 1 Mark Description of the Subject Matter-1 Mark</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u> (ARTIST - M.A.R. CHUGHTAI, MEDIUM - WASH AND TEMPERA, THIN BODY, SLENDER FEMALE, ORNAMENTED, LOTUS IN HAND, SMALL INSECT ON FLOWER, WAITING FOR HER BELOVED, ILLUMINATION, LAMP, FLOW OF SMOKE IN ARTISTIC MANNER, INDIAN COSTUMES, LONG HAIR, TAPERING FIGURES, ARTISTIC REPRESENTATION.)</p>	2
SECTION-C		

14.	<p style="text-align: center;"><u>Marking scheme</u></p> <p style="text-align: center;">Major characteristics of Rajasthani School- 2Marks Aesthetic application and use of colours – 2 Marks Main features and appreciation of painting -2 Marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(ORIGIN: AREA UNDER RAJPUT RULERS, DEVELOPMENT: ECONOMIC PROSPERITY, BRIGHT COLOURS, SIDE PROFILE, DETAILED OUTLINE, TRANSPARENCY, DELICACY, SUB SCHOOLS, KISHANGARH, NIHALCHAND, BOW LIKE EYEBROW, POINTED CHIN AND NOSE, SIDELOCKS AND CURLS, ORNAMENTATION, LOTUS BUDS, PEARL JEWELRY, IDENTIFICATION OF MAIN FEATURES, USE OF COLOURS ETC., IMAGE USED IN INDIAN POSTAL STAMP. APPRECIATION OF THE PAINTING: RADHA BANI THANI)</p>	6
15.	<p>Describing the continuous growth, origin and development in Mughal Miniature paintings and secular themes made during the rule of King Akbar. – 3 Marks</p> <p>Explaining the painting ‘Krishna Lifting Mount Govardhan’ – 3 Marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(BABUR, HUMAYUN, AKBAR, JANANGIR, SHAH JAHAN, AURANGZEB, GOLDEN TIME PERIOD-AKBAR PERIOD, JAHANGIR PERIOD, DOWN FALL, AURANGZEB. ‘KRISHNA LIFTING MOUNT GOVARDHAN’ ARTIST- MISKIN, AKBAR PERIOD, 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, USE OF FLORA AND FAUNA, ANIMAL FORMS, KRISHNA HELPING OTHERS FROM THE GOD OF RAIN. MUGHAL COSTUMES AND HANDLING OF FIGURES, HINDU THEME)</p>	6
16.	<p style="text-align: center;">Name of Sculpture and its Sculptor– 1 Marks Medium and technique -1 Marks Subject Matter- 2 Marks Compositional Arrangement - 2 Marks</p> <p style="text-align: center;"><u>Key Points that can be used in the Answer</u></p> <p>(SCULPTOR - RAM KINKAR VAIJ SCULPTURE-SANTHAL FAMILY, CEMENT, CONCRETE, CEMENT MIXED WITH PEBBLES, METAL RODS, MIGRATION OF FAMILY, POVERTY, HUNGER, FINANCIAL CRISIS, HUMAN FIGURE, ANIMAL FIGURE, ROUGH TEXTURE, EMOTIONS, COMPLEX COMPOSITION.)</p> <p>(SCULPTOR - AMAR NATH SEHGAL</p>	6

SCULPTURE-CRIES UNHEARD, BRONZE/ COPPER, MELTING OF METAL, PAIN, SUFFERING, HUNGER, CRYING FOR HELP, SUPPRESSED, THIN FIGURE, FAMILY, SKELETAL FACES. STICK LIKE FIGURE.)

(SCULPTOR - D. P. ROYCHOWDHURY

SCULPTURE-TRIUMPH OF LABOUR, BRONZE/ CEMENT, TEAMWORK, PAIN, MUSCULAR FIGURES, MINIMAL CLOTHING, EFFORTS OF LABOUR, THREE DIMENSIONAL)