

Marking Scheme
Strictly Confidential
(For Internal and Restricted use only)
Senior School Certificate Examination, 2025
SUBJECT NAME SCULPTURE (Theory) (Q.P. CODE 73)

General Instructions: -

1	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.
2	“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 News Paper/Website etc may invite action under various rules of the Board and IPC.”
3	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. 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-X, 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.
4	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.
5	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.
6	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. This is most common mistake which evaluators are committing.
7	If a question has parts, please award marks on the right-hand side for each part. Marks awarded for different parts of the question should then be totaled up and written in the left-hand margin and encircled. This may be followed strictly.
8	If a question does not have any parts, marks must be awarded in the left-hand margin and encircled. This may also be followed strictly.
9	If a student has attempted an extra question, answer of the question deserving more marks should be retained and the other answer scored out with a note “Extra

	Question”.
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 _____(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"> • Leaving answer or part thereof unassessed in an answer book. • Giving more marks for an answer than assigned to it. • Wrong totaling of marks awarded on an answer. • Wrong transfer of marks from the inside pages of the answer book to the title page. • Wrong question wise totaling on the title page. • Wrong totaling of marks of the two columns on the title page. • Wrong grand total. • Marks in words and figures not tallying/not same. • Wrong transfer of marks from the answer book to online award list. • 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.) • Half or a part of answer marked correct and the rest as wrong, but no marks awarded.
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	Any unassessed portion, non-carrying over of marks to the title page, or totaling error detected by the candidate shall damage the prestige of all the personnel engaged in the evaluation work as also of the Board. Hence, in order to uphold the prestige of all concerned, it is again reiterated that the instructions be followed meticulously and judiciously.
16	The Examiners should acquaint themselves with the guidelines given in the “Guidelines for Spot Evaluation” before starting the actual evaluation.
17	Every Examiner shall also ensure that all the answers are evaluated, marks carried over to the title page, correctly totaled and written in figures and words.
18	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.

MARKING SCHEME SCULPTURE (Theory)

SECTION A

(Multiple Choice Questions)

1. Select the right answer from the given options:	8×1=8
(I) (D) Water colour	1
(II) (C) (A) is true, but (R) is false.	1
(III) (B) Hazrat Nizamuddin Auliya	1
(IV) (A) Kalidas	1
(V) (C) A Camel	1
(VI) (D) Chaugan Players	1
(VII) (C) Amrita Shergil	1
(VIII) (C) (A) is true, but (R) is false.	1

SECTION B

(Short Answer Type Questions)

Answer for these questions is expected in around **100** words.

2. (a) Colours and their symbolic meaning

Saffron – strength (courage)	0.5
White- honesty, truth	0.5
Green- faith and chivalry	0.5
24 spokes – Ashoka Chakra	0.5

KEY POINTS THAT CAN BE USED IN THE ANSWER

colours:Saffron at the top represents courage and sacrifice, White in the middle symbolizes peace and truth, and Green at the bottom signifies faith and prosperity. The Ashoka Chakra in the center has 24 spokes, representing continuous movement and righteousness. It is derived from Ashoka's Lion Capital and symbolizes justice, progress, and dharma. The Chakra's perpetual motion emphasizes that life should always move forward. The 24 spokes represent 24 moral virtues, such as truth, justice, and duty, promoting a balanced and ethical life for all citizens.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

OR

(b) Four artists- 0.5 mark each

2

Abanindranath Tagore, Nandlal Bose, M.A.R. Chughtai, Gaganendranath Asit Kumar Halder, Sharda Charan ukil, E.B. Havell, K. Venkatappa, Shailendranath De

(any other artist from the syllabus can also be considered apart from the ones mentioned)

3 (a) Marriage procession of Dara Shikoh.

OR

(b) Chand Bibi playing Polo.

Artist name	0.5
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Description	1.5
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KEY POINTS THAT CAN BE USED IN THE ANSWER

(a) Artist-Haji Madni, Water colour, Decorated horse, Royal people, Fireworks, Various colours, Elephant, Light decoration

The 'Marriage Procession of Dara Shikoh' is a magnificent Mughal miniature painting showcasing royal splendor. The artist uses intricate detailing and vibrant colours to depict a grand procession filled with noblemen, elephants, and richly decorated carriages. The painting's composition follows Mughal aesthetics, with delicate gold embellishments highlighting the luxury of the court. The figures are arranged in a rhythmic flow, drawing attention to Dara Shikoh, the central figure. The use of perspective, shading, and ornamentation enhances the sense of depth and movement, making it a visually captivating representation of Mughal grandeur.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

(b) 'Chand Bibi Playing Polo,' a Deccan school miniature painting, captures a rare depiction of a noblewoman engaging in sports. The artist masterfully blends Persian and Indian elements, using bold outlines and vibrant hues to highlight Chand Bibi's elegance. The

central figure is adorned in fine attire, symbolizing her royal status. The dynamic posture of the 4 horses and figures adds movement to the scene. The flat yet detailed background enhances the focus on the figures. The painting portrays the balance of power and grace, emphasizing Chand Bibi's strength and intellect within the elite courtly setting.
(Any other points from the syllabus can also be considered apart from the ones mentioned)

4.(a)Raja Ravi Verma

Painting name- <i>Rama Vanquishing the Pride of the Ocean</i>	0.5
Oil colour	0.5
Emotional Essence	1

Raja Ravi Varma's *Rama Vanquishing the Pride of the Ocean* is a powerful portrayal of **divine anger and submission**. Lord **Rama stands resolute**, his **eyes burning with determination**, as he raises his bow to command the ocean to give way. His stance exudes **authority and righteous fury**, reflecting his **unshakable will**. In contrast, the **Ocean God kneels in fear and surrender**, his folded hands expressing **pleading and regret**. The **turbulent waves and dark sky** intensify the moment, symbolizing **nature's submission to divine power**. Through this painting, Ravi Varma evokes **strength, humility, and the triumph of righteousness**.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

OR

(b)Abanindranath Tagore

Painting name -Journey's End	0.5
Water colour on paper Wash technique	0.5
Emotional Essence	1

Abanindranath Tagore's *Journey's End* evokes deep **melancholy and exhaustion**, symbolizing the **inevitable end of life's journey**. The frail, **tired bullock**, with its **lowered head and emaciated frame**, reflects **suffering, helplessness, and quiet resignation**. Its weary eyes convey **pain and loneliness**, making the viewer feel its **struggles and fading strength**. The muted **earthy tones and soft wash technique** enhance the **somber, dreamlike atmosphere**, reinforcing the theme of **mortality and acceptance of fate**. The empty background adds to the **feeling of isolation**, making the painting a poignant representation of **life's hardships and ultimate surrender to time**.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

5.(a) Krishna with Gopis

2

Description

Manaku, Bashohli The painting Krishna with Eight Gopis by Manku, from the Pahari school of miniature painting, is a mesmerizing depiction of divine love and devotion. It follows the traditional features of Rajasthani and Pahari art, characterized by graceful figures, detailed ornamentation, and vibrant colors. In the composition, Lord Krishna stands at the center, surrounded by eight beautifully adorned Gopis. He is depicted with his blue complexion, wearing a yellow dhoti and an elaborate crown decorated with peacock feathers. The Gopis, dressed in brightly colored traditional attire, display expressions of adoration, joy, and longing as they gaze upon Krishna, illustrating their deep spiritual connection and devotion. The background features the Yamuna River, symbolizing the divine setting of Vrindavan, where Krishna's playful and loving interactions with the Gopis took place. The high horizon in the painting gives an expansive view of the landscape, enhancing the depth and perspective. The serene waters of the Yamuna, lush greenery, and trees further enrich the mystical and romantic atmosphere.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

OR

(b) Nand, Yashoda and Krishna with Kinsmen going to Vrindavana

Description

2

Kangra, Water colour. This painting, inspired by the Bhagavata Purana, depicts Nanda and his family migrating to Vrindavan for safety from demons troubling Krishna. Nanda leads the group on a bullock cart, followed by Krishna and Balarama with their mothers, Yashoda and Rohini. Men, women, and children carry household items, their expressions and body language reflecting emotions like fatigue, conversation, and effort. The naturalistic landscape, a hallmark of Kangra painters, enhances realism. The flush-cut composition, resembling a photograph, adds depth and movement, showcasing Kangra art's keen observation and intricate detailing, making the scene vivid and lifelike.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

6.(a) Name of the painting-Hazrat Nizamuddin Auliya and Amir Khusro

0.5

Composition

1.5

Hyderabad, Deccan provincial painting. This painting of Hazrat Nizamuddin Auliya and Amir Khusru can be divided into two parts. In foreground Hazrat Nizamuddin Auliya and Amir Khusru are sitting on roof and discuss on a religious subject. The roof has orange carpet. Both are wearing Muslim dress. Amir Khusru has a red colour musical instruments in his hand. In the background, we see the plants of flowers. Right back of Hazrat Nizamuddin Auliya is a big tree of brown colour. Background is of light blue colour.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

OR

(b)Falcon on a Bird Rest

Aesthetic qualities

2

Ustad Mansoor The painting "*Falcon on a Bird Rest*" from Jahangir's period beautifully reflects his love for **nature and wildlife** through its **realistic depiction and intricate detailing**. The **tamed falcon**, resting on a **cushioned bird rest**, is painted with remarkable refinement. Its **white body contrasts against the yellow background**, while the **brownish-black feathers on its folded wings** add depth and texture. Positioned centrally in a **rigid profile**, the isolated falcon commands attention. The **black markings on its wings** suggest it closely resembles Jahangir's **pet falcon**. Its **sharp beak, round vigilant eye, and cruel expression** evoke a sense of power and dominance. Painted in **shades of deep yellow ochre**, the falcon's eye enhances its intense gaze. A **light blue patch on its neck** adds delicate variation to the feathers, further demonstrating the artist's attention to detail. The **thin string tied around its neck, loosely hanging to the ground**, indicates its **tamed yet fierce nature**. The painting captures both **the falcon's majesty and the Mughal fascination with ornithology and falconry**, making it a fine example of **Jahangir's passion for naturalism in art**.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

SECTION C

(Long Answer Type Questions)

Attempt any **two** questions from the given options.

Answer for these questions is expected in around **200** words.

7

- | | |
|--|---|
| (i) Name of the painting -Krishna on swing | 1 |
| Name of the artist-Nuruddin | 1 |

- | | |
|------------------|---|
| (ii) Description | 2 |
|------------------|---|

The painting “Krishna on Swing” is yet another marvelous achievement of this period. The painting has two panels depicting two different part of scene. On the first part of the panel Krishna is shown sitting on a swing on the left side of the panel. He is wearing a tiara on his head, his upper part is semi-clothed and there is white flower garland on his neck. There is a Dupatta hanging from his shoulders, and he is wearing an orange coloured ‘dhoti’. The blue complexion of his body has been highlighted. The swing has an ornamental border is hexagonal shape. Radha sitting in front of him in the balcony is wearing traditional but decorated ‘Ghangra’ and ‘choli’. They are looking at each other. Her head is covered with a transparent Odhnis and she is sitting on arced carpet. There is pillow supporting the back of both Radha and Krishna. In the lower panel, both Radha and Krishna are sitting at different places under a tree in a foreground. An attendant of Radha is also shown in the painting. She has perhaps brought a message for Krishna. Here again Krishna is wearing tiara, garland and Dupatta, but his dhoti is of yellow colour. Both Radha and Krishna are sitting on red carpets supported by pillows. Radha is wearing yellow colored “Ghangra” and “Choli”. The attendant standing striped Ghangra Choli of light purple colors. Both the Tree and a mound are in the background. The leaves of the trees are shown clearly in cluster of repeating pattern. Each leaf of the tree reveals the artist’s delight in rendering details.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

- (iii) Any four Stylized Features of the Rajasthani Miniature School in "Krishna on Swing"

1. Elongated Figures – Krishna and Radha have graceful, elongated forms with delicate facial features, a hallmark of Rajasthani miniature art.
2. Expressive Eyes – Large, lotus-shaped eyes emphasize divine emotion and devotion, a common trait in Kishangarh and Bundi schools.
3. Vibrant Color Palette – The use of bright colors like orange, yellow, red, and blue creates a striking contrast, especially with Krishna’s deep blue complexion.

4. Decorative Details – The ornamental swing, Radha’s embroidered attire, and patterned carpets and pillows showcase fine detailing, enhancing the luxurious feel of the painting.
5. Narrative Composition – The two-panel structure effectively depicts sequential events, a technique often used in Rajasthani storytelling art.
6. Stylized Nature – Trees, mounds, and leaves follow a decorative, repetitive pattern rather than naturalistic rendering, adding to the aesthetic appeal.
7. Flat Perspective – Figures and objects are arranged in a layered, hierarchical manner, lacking depth but ensuring clear visual storytelling.
8. Bold Outlines – The use of strong black outlines defines forms and enhances clarity, a signature Rajasthani miniature technique.
9. Royal and Divine Theme – The painting reflects Krishna’s divine love and romanticism, central to Rajasthani Bhakti tradition.
10. Ornate Costumes and Jewelry – Radha and Krishna’s detailed attire and accessories emphasize royalty and elegance, typical of miniature paintings from Rajasthan.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

2

8(i)Name of the painting -Krishna lifting Mount Goverdhana

1

Name of the artist -Miskin

1

Medium-Water colour on paper (Tempera)

1

(ii) The compositional arrangement of this vertical painting from Akbar’s time beautifully narrates the legend of Krishna lifting Mount Govardhan to protect the Brijvasis from Indra’s wrath. Krishna stands centrally, depicted with a calm and composed expression, holding the massive, multi-colored mountain on the little finger of his left hand. The mountain itself is richly detailed with deer, monkeys, trees, shrubs, and grass, demonstrating a Persian influence in its intricate rendering. The overlapping elements within the mountain create depth and dimension, making it a significant focal point.

Below the mountain, Brijvasis, along with their cattle, are huddled together, seeking shelter from the heavy rains, which adds an element of movement and realism. The expressive figures convey a sense of fear and dependence on Krishna, emphasizing his divine role as a protector. The sky, painted in deep blue, suggests the turbulence of the storm, contrasting with Krishna’s serene demeanor. On the right side, a bright green tree balances the composition, adding vibrancy and natural beauty. The vivid color palette, intricate details, and Mughal-inspired elements make this painting a masterpiece, harmonizing Indian themes with Persian artistic techniques to create a visually captivating scene.

3

(Any other points from the syllabus can also be considered apart from the ones mentioned)

9.(i)Name of the sculpture-Triumph of labour

1

(ii)Description- four muscular men straining to move a massive rock, symbolizing the struggles of the working class and their relentless efforts against hardships. Each figure in the composition contributes to the larger narrative of labour's essential role in nation-building.

The individual figures represent strength, perseverance, and teamwork. Their strenuous postures, taut muscles, and synchronized effort emphasize the dignity of hard work. The rock itself symbolizes challenges and obstacles, portraying how labourers continuously wrestle with nature to create a better future. The grouped composition conveys unity and collective effort, reflecting the idea that progress is achieved through cooperation.

The open-air setting at Marina Beach further enhances its impact, making it a public tribute to the working class. The sculpture's dynamic movement and dramatic struggle evoke a sense of determination and power, making it an inspiring representation of human endurance and the **indomitable spirit of labour**. This **realistic yet deeply symbolic artwork** celebrates the contribution of workers, reinforcing the **importance of physical labour in shaping a nation**.

2

(Any other points from the syllabus can also be considered apart from the ones mentioned)

(iii) Comparison with any other sculpture in two points.

2

Santhal Family:

- Made by Ramkinker Baij in 1937, the image is an open-air large-scale sculpture.
- It is made using cement mixed with pebbles and metal armature and placed at India's first national art school, Kala Bhavana, Shantiniketan.
- The portrait showcases a scene where a Santhal man is carrying his children in a double basket, his wife and dog walking alongside. It showcases the feelings of a family migrating from one place to another while leaving their home.
- He gives it a monumental status. Since the sculpture is designed in a round shape, it can be witnessed from all angles clearly.
- This sculpture of the Santhal family is regarded as India's first public modernist sculpture

(Any other points from the syllabus can also be considered apart from the ones mentioned)

OR

Cries Unheard:

- Created by Amarnath Sahgal, this is a bronze sculpture developed in 1958.
- Amarnath uses the abstraction where all three figures stick with each other and are shown in flat rhythmical planes. Looking at the sculpture, it can be easily understood that this is an image of a family including husband, wife and child.
- They are shown with arms above each other and crying out for help.

(Any other points from the syllabus can also be considered apart from the ones mentioned)

OR

Ganesh:

- Made by P. V. Janakiram in 1970, this is an oxidised copper sculpture which is now a part of the NGMA collection, Delhi.
- P. V. Janakiram has used copper sheets to develop a pictorial sculpture in a standing form and ornamented its surface.
- These sheets are beaten into concave planes on which the liner details are welded. These elements emphasise the facial features and invite intimate contemplation.
- Janakiram is highly influenced by the temple sculptures of South India.
- If looked closely, here Lord Ganesha is playing a musical instrument called vina. The artist has also tried to experiment with the 'open-endedness' quality of workmanship.

(Any other points from the syllabus can also be considered apart from the ones mentioned)