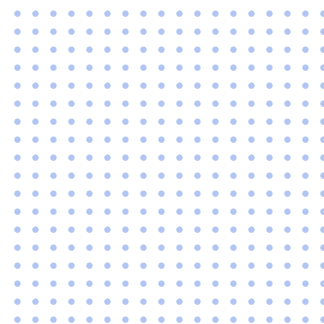




FOR CBSE CLASS 12 PREPARATION

CBSE Class 12 Sample Paper 2027 Solution (Marking Scheme) for Sculpture

EXAM

CBSE Class 12

YEAR

2027

TYPE

Solutions

SUBJECT

Sculpture

SCULPTURE CODE- (051)
MARKING SCHEME
CLASS: XII (2026-27)

Time – 2 hours

Max Marks – 30

General Instructions

Read the following instructions carefully.

1. There are 9 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). Attempt any two Questions.

S.No		MARKS
1.	SECTION -A	
i.	A	1
ii.	B	1
iii.	C	1
iv.	D	1
v.	D	1
vi.	A	1
vii.	C	1
viii.	A	1
	SECTION -B	
2(A)	<p>Key points that can be used in the answer:</p> <ol style="list-style-type: none"> i. The painting belongs to Akbar period, Krishna lifting Mount Govardhana. – 1mark ii. Krishna lifting Mount Govardhana like an umbrella over his friends and their cattle, supporting it for seven days. Blue-skinned and saffron-clad, Krishna dominates this scene in his familiar pose as the cowherd lord. – 1mark <p>Miskin painted the painting is done in Persian style. The medium of the painting is tempera. Mount Govardhan, rocks and the figures have Persian</p>	2

2(B)	<p>in terms of costumes, facial features, beard and moustache which is quite evident in the painting.</p> <p style="text-align: center;">OR</p> <p>Chand bibi playing polo - Medium of painting - Water colour with Tempera. Sub-school. Foreground- background/ The settings is a garden/ polo ground. Drawn on Persian, Turkish and local visual traditions/ Local Deccan Indian plateau influences, compositional idiom, combining elements, Persian, Turkish decorative sensibility, local Colour pallet, Visual forms resonate with Islamic- Persian metaphors, rooted in Indian spatial, cultural context, symbolism, spiritual and devotional, reflects the cosmopolitan culture of Deccan. -2marks</p>	2
3(A)	<p>Key points that can be used in the answer:</p> <ol style="list-style-type: none"> Title of the painting- Krishna on swings. The painting belongs to the Rajasthani school, Bikaner sub school. Artist – Nuruddin, medium water/ Tempera - 1 mark It's a vertical painting divided into two panel which gives a single painting illusion. Divided by two hills. Upper panel- Krishna on swing in orange dhoti and crown, picture in bluish hue. Other side balcony/architecture, Radha watching from balcony. Lower panel- Garden/natural settings, tree, foliage, Krishna Radha seated separately. The artistic form used to divide the two parts is a horizontal architectural or ground line element. - 1mark <p style="text-align: center;">OR</p>	2
3(B)	<p>Sub school- Rajasthani/ Mewar sub school, artist- Sahibdin, Water Colour/ Tempera, represent romantic legends, little shorter figure proportion, side profile /Ek chasm, flat basic warm and flat Colour, bold lines resonate with manuscripts. The painting "Maru ragini" classifies Maru as the ragini of Raga Shri and describes her physical beauty and its effect on her beloved. -2marks</p>	2
4(A)	<p>Key points that can be used in the answer:</p> <p>Nihal Chand – Rajasthani /Kishangarh school, developed his own style by Elongated facial features like large eyes, pointed chin, long half close eyes, arched eyebrows. The painting "Bani-Thani made by Nihal Chand which belongs to Kishangarh sub school. Portrait of Radha, sharp elongated feature, use of lotus bud, exaggerated feminine beauty, transparent dupatta, traditional heavy jewellery. Radha's face in Bani Thani as Radha is unique in her deeply curved eyes, exaggerated arch of the eyebrows, pointed nose, serpentine curl of hair spiralling down the cheek, thin lips and pronounced chin and lotus shaped hands. -2marks</p> <p style="text-align: center;">OR</p>	2

4(B)	<p>Key points that can be used in the answer:</p> <ul style="list-style-type: none"> i. Painting name Krishna with Gopis done by Manaku. Medium is water Colour, technique Tempera. -1mark ii. Use of expressive rhythmic line to evoke motion, use of vibrant contrast Colour help differentiate figure which creates the sense of movement, kinetic posture of the figures. -1mark 	2
5(A)	<p>Key points that can be used in the answer:</p> <ul style="list-style-type: none"> i. This is an open air large-scale sculpture in bronze made by Debi Prasad Roy Chowdhury (1899–1975). It was installed at Marina Beach, Chennai, on the eve of the Republic Day in 1959. ii. It shows four men trying to move a rock, rendering the importance and contribution of human labour in nation building. Unconquerable men are wrestling with nature, doggedly, indeterminately and powerfully. It is an image of labour against the elements of nature, a well-known romantic subject of the nineteenth century. Chowdhury loved to dwell on the strong musculature of his workers, revealing their bones, veins, flesh, etc. <p style="text-align: center;">OR</p>	2
5(B)	<ul style="list-style-type: none"> i. Point to be elaborated- i) Print name- Children, artists name- Somnath Hore -1mark ii. Depiction of family, mother, children, distorted/skeletal physiognomy- visible bones, large head, hollow cheeks, composition and closeness suggests confinement, helplessness, powerlessness, empathy, pity, and moral outrage. -1mark 	2
6(A)	<p>Key points that can be used in the answer:</p> <ul style="list-style-type: none"> i. This is a gouache painting on paper made by Jamini Roy (1887–1972) in 1940. He was called the father of the folk renaissance in India 1mark ii. He used expressive power of folk lines and rendered with bold simplifications and thick outlines with sweeping brush strokes—1mark <p style="text-align: center;">OR</p>	2
6(B)	<p>Key points that can be used in the answer:</p> <p>The sculpture in bronze made by Amarnath Sahgal in 1958. Although the artist only uses abstraction, in which three figures are stick-like and shown in flat rhythmical planes, yet it is easy to understand them as a family—husband, wife and child. They are shown flinging their arms above and crying out for help in vain. Through the medium of sculpture, their helplessness expressed by the hand gesture is turned into a permanent shape. It is possible for us to read this work as socialist, whereby, the artist pays homage to millions of destitute families in need</p>	2

	of help, whose cries fall on deaf ears. None other than socialist poet, Mulk Raj Anand, wrote movingly about this work, which now is in the collection of the National Gallery of Modern Art, New Delhi. – 2marks	
	SECTION-C Attempt <u>any two</u> questions from the given options	
7.	<p>Key points that can be used in the answer: Point to be elaborated-</p> <ul style="list-style-type: none"> • Introduction of Bengal school, time period and origin. made posters, first image of Bharat Mata, illustrations for weekly magazines and newspapers for freedom fighting movement. • Boycotted western medium and style for their painting and explored Indian style and techniques for their art work. • Works like journey's end, Mother and child, Radhika, Shiv and Sati, Mother India. 	6
8.	<p>Key points that can be used in the answer: Chaugan Player:</p> <p>i. This painting, depicting a princess playing Polo (Chaugan) with companions, by artist Dana represents Jodhpur painting of Man Singh's reign. It may or may not be from the main court as it betrays stylistic influence of many schools, such as Mughal in the way women are depicted, Deccani in the way horses are depicted, Bundi and Kishangarh in the depiction of facial features, and the flat green background is suggestive of the indigenous preference for flat surfaces. The painting is inscribed with a line on the upper portion that is translated as, "beautiful maidens on horsebacks, playing". The painting was made in 1810 and is in the collection of National Museum, New Delhi.</p> <p>Bharat meets Rama:</p> <p>ii. This painting of Ramayana by Guman, made between 1740 and 1750, is a classic example of a continuous narrative. Plain looking huts (parna kutir) raised with basic material, such as mud, wood and green leaves set in the woods on the foothills and surrounded by groves establish a typical rural setting, where this episode of Ramayana unfolds. Artist Guman begins the narrative from the left and ends it on the right. Set in Chitrakut, the story in the painting begins with the three mothers along with the wives of the princes proceeding towards the thatched dwellings. On seeing the mothers, Rama, Lakshmana and Sita bow down in reverence. Bereaved kaushalya rushes to her son Rama and gathers him in her arms. Rama is, then, seen respectfully greeting the other two</p>	3+3

	<p>mothers—Sumitra and Kaikeyi. He, then, dutifully acknowledges the two sages and sits down talking to them. When the sage breaks the news of Dashratha's death, Rama is seen collapsing in anguish. Sumanta is seen devotedly standing behind the sages. The three mothers and the wives of Lakshmana, Bharat and Shatrughana are depicted talking to Sita. The narrative ends with the group exiting the picture frame on the right. Each character of the story in the painting is labeled. A verse, describing the same, is also inscribed on the upper portion of the painting. This painting is in the collection of National Museum, New Delhi.</p>	
9.	<p>Key points that can be used in the answer:</p> <p>Point to be elaborated-</p> <ol style="list-style-type: none"> The Ganesha, Artist- P.V. Jankiram. Medium- beaten copper sheets and the technique- repousse, popular among traditional craftsman of South India. Bend of traditional and modern, Concave convex shapes used, copper wire, soldering, enamelling, Ganesha's six hands, Gada, conch, veena etc. Harmony, peace and spiritualism <p>Description:</p> <ol style="list-style-type: none"> This is a sculpture in oxidised copper made by P. V. Janakiram in 1970, and is in the collection of NGMA, Delhi. He has used sheets of copper to create pictorial sculpture as free-standing forms, and ornamented their surface with linear elements. Metal sheets are beaten into concave planes on which are welded linear details. These linear elements work as facial features and decorative motifs to suggest religious icons, inviting intimate contemplation. Janakiram is influenced by the ancient temple sculpture of South India. The image of Ganesha, crafted frontally, lends an important indigenous character of cave and temple sculpture. In this sculpture, Ganesha is palying vina, a musical instrument. Details on the sculpture and technical blending of material, nevertheless, reveal his meticulous craftsmanship. He also experimented with the 'openendedness' quality of indigenous workmanship. Ganesha reveals his understanding of traditional imagery. He has elaborated linear details into overall form. The sculpture is conceived in terms of linear silhouettes instead of emphasis on three-dimensionality, despite its volume. Rhythm and growth are incorporated through lyrical stylisation. It is also an amalgamation of folk and traditional craftsmanship. 	2+2+2