CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 1

Time Allowed: 2 Hours **Maximum Marks: 30**

General Instructions

1. This marking scheme gives value points and the mark split only; questions are in the matching Sample Question Paper (same set number).
2. Answers to internal-choice alternatives are separated by OR; value any one alternative.
3. Any other relevant answer, correctly explained, should be given due credit.
4. In Section C the candidate attempts any two questions; mark only the two attempted.

Exam Pattern

Section	Type of Questions	No. of Qs	Marks each	Total Marks
A	Multiple Choice Questions (Q1, parts i–viii)	8	1	8
B	Short Answer Questions with internal choice (Q2–Q6)	5	2	10
C	Long Answer Questions, attempt any two (Q7–Q9)	3	6	12
	Total	**16**		**30**

Unit-wise Weightage of Marks

Unit	Unit Name	Chapter	Marks
I	Fundamentals of Visual Arts; Methods and Materials of Painting	Elements of Visual Arts; Principles of Visual Arts; Methods and Materials of Painting	15
II	Story of Indian Art	Bodhisattva Padmapani; Ashokan Lion Capital; Kailashnatha Temple; Madhubani and Warli	15
	Total		**30**

Theory paper: 30 marks, 2 hours. Practical: 70 marks (Painting Composition exam 50 + Internal Assessment 20), assessed separately.

SECTION – A

Answers to Section A (Q1, parts i–viii), 1 mark each.

Q1. **[8]**

(i) (a) Point [1]
(ii) (c) Colour [1]
(iii) (c) Palette [1]
(iv) (b) Easel [1]
(v) (d) Emphasis [1]
(vi) (c) Informal balance [1]
(vii) (a) Bihar [1]
(viii) (c) Mithila painting [1]

SECTION – B

Answers to Section B (Q2–Q6), 2 marks each; internal choice shown as OR.

Q2. **[2]**

Difference: both are elements of art and can be geometrical or natural, but a shape is two-dimensional with height and width only, while a form is three-dimensional with height, width and depth
Shapes: circle, square, triangle (any two)
Forms: sphere, cube, cuboid, pyramid (any two)
Example of relation: if a square is 2D, the corresponding 3D form is a cuboid; a circle converted to 3D becomes a sphere.

OR

Positive space: the space of a shape representing the main subject or area of interest
Negative space: the space around and between the main subject matter
Importance: both are needed in creating and understanding 2D and 3D works; together they create balance and a focal point in the composition, so a painting is appreciated through the artist's handling of its space.

Q3. **[2]**

Water colour: transparent – light glows through the layers
Poster colour: opaque – covers fully and mistakes can be corrected
Oil pastels: soft and easy to handle – blend smoothly and shine
Pencil (graphite): precise – best for drawing and controlled shading (any four materials with merits).

OR

Water colours are transparent; poster colours are opaque
Both use water as the medium/binder base
In water colour, light is maintained by letting the paper shine through; in poster colour, light is applied by adding white or lighter paint over layers
Water colours are worked light-to-dark; poster colours can be worked either way and corrected.

Q4. **[2]**

Oil pastels: pigment suspended in oil; soft and blendable; smooth application covering a wider area; vibrant, can be mixed with other media; fragile, may need fixative against smudging [1]
Crayons: wax-based; harder and waxy; less blendable; rougher application covering less area; used for bold graphic work. [1]

OR

By bristle: hog-hair (hard) brushes for thick oil and poster colour; sable/synthetic-hair (soft) brushes for watercolour and fine work
By shape: round brushes for drawing lines and details
Flat brushes for backgrounds, surfaces and broad areas
Filbert (rounded flat) for soft edges; mop brushes for large washes (any three uses explained).

Q5. **[2]**

State: Bihar (Mithila region) [1]
Characteristics (any three): bold outlines with flat, bright colours and no shading; decorative patterns filling every empty space; motifs of deities, fish, peacocks, flowers and plants; natural pigments from soot, indigo, rice powder and flowers; traditionally done by women on mud walls and floors. [1]

OR

Bold outlines and flat bright colours with no shading
Decorative patterns and motifs – flowers, birds, fish, animals, deities – fill the whole surface so that no empty space is left
Figures of geometric, floral and animal forms drawn with twigs, fingers and nib pens
Natural colours: black from soot and cow dung, blue from indigo, white from rice powder, orange from palasha, yellow from turmeric.

Q6. **[2]**

A prince-like Bodhisattva standing in tribhanga (three bends) in Cave 1, Ajanta, late 5th century CE
He holds a blue lotus in the right hand; a big jewelled crown, Ekavali and arm-ribbon adorn him
Lotus-shaped half-closed eyes, bow eyebrows, chiselled nose, full lips, long hair below the crown
Painted larger than the surrounding princesses and commoners, among devotees on the way to the shrine.

OR

Wall preparation: plaster of clay, cow dung and rice husk pressed on the rock, coated with smooth lime paste
Technique: fresco/tempera on the dry prepared surface – charcoal and reddish-brown preliminary drawing, then dark outlines and colour fills
Binders: gum and egg white fixed the pigments
Colours: about six earth and mineral colours – light red, brown, green, blue and others.

SECTION – C

Answers to Section C (Q7–Q9), 6 marks each; attempt any two.

Q7. **[6]**

(i) • The Rashtrakuta king Krishna I commissioned it in the 8th century CE; it is Cave 16 at Ellora, Maharashtra, dedicated to Lord Shiva • Carved from top to bottom out of a single rock in the Deccan style, it is the world's largest monolithic rock-cut temple • A multi-storey main temple surrounded by numerous shrines, a rock bridge, a double-storey gateway (gopuram), Nandi mandapa, assembly halls, garbhagriha with a stone linga, shikhara, kalash and dwajasthambha, rich in symbolism and narrative reliefs [2]
(ii) • Sculptures of elephants appear to support parts of the structure, creating a sense of movement and drama • The themes are based on the Shiva Purana, including the celebrated depiction of Ravana shaking Mount Kailash • Ramayana and Mahabharata panels, Shiva Nataraj, Shiva the ascetic, Ardhanarishvara, Durga, Gajalakshmi, Ganesha, Annapurna, Indra, Agni, Vayu, Surya and Usha crowd its walls with fine detail [2]
(iii) Any four of: kalash, shikhar, garbhagriha, Nandi mandapa, gopuram, parikrama sthal, sabha griha/mahamandap, rock bridge, dwajasthambha (1/2 mark each) [2]

Q8. **[6]**

(i) • Point: a dot, the first and simplest element of art; it has a very small existence in space but can still act as a focus of a visual; several points combined form a path that becomes a line • Line: the path that a point takes from one place to another through space; it has direction as well as position, and is of many types – bold, thin, dotted, vertical, horizontal, curved, diagonal, straight, wavy, zigzag • Shape: two-dimensional with height and width; geometrical or natural/organic; a third dimension can be obtained through tones [2]
(ii) • Colour: a property possessed by an object to produce different sensations with the help of the reflection of light; broadly divided into primary, secondary and tertiary colours • Tone: the lightness or darkness of a colour – light tones, mid-tones and dark tones; monochrome is varying tones of only one colour [2]
(iii) • Texture: the surface quality of materials, visual or tactile – the way the surface of an object feels (sandpaper, tree bark, stone walls); in painting it is a skill created with colours and strokes, looking rough, fizzy or gritty, though not felt by touch • Space: forms can be seen clearly only with the space around them, so space is essential; it is divided into positive space (the space of a shape representing the subject matter) and negative space (the space around and between the subject matter) [2]

Q9. **[6]**

(i) • The National Emblem of India is adopted from the Lion Capital of Ashoka at Sarnath • It was carved in the Mauryan period, c. 3rd century BCE, from polished Chunar sandstone, on a monolithic pillar erected to mark the first sermon of the Buddha at Sarnath • The emblem shows the four lions mounted on the abacus with a bull, a horse and the Dharma Chakra; the motto Satyameva Jayate, truth alone triumphs, is inscribed below **[2]**

(ii) • The four Asiatic lions stand back to back on the circular abacus, each facing one of the four cardinal directions – north, south, east and west • They guard the Dharma Chakra and spread the message of righteous Dharma in all directions • With eyes open, mouths wide as if roaring and manes flying, they represent courage, conviction, pride, confidence and leadership • They symbolise the royal power of the Mauryas turned to the service of dhamma, and the fearlessness of the Buddha's teaching **[2]**

(iii) • The crowning Dharma Chakra is the wheel of law set in motion by the Buddha's first sermon (Dharma Chakra Pravartana) • On the abacus, the four animals in vigorous movement carry the meanings: elephant – Maya's dream foretelling the birth of a divine soul; bull – the Buddha's zodiac sign, Taurus; horse – royalty and the worldly desire the Buddha left; lion – courage and royalty • The four 24-spoked wheels stand for following and spreading Dharma twenty-four hours of the day • The inverted lotus below, blooming in mud yet pure, symbolises purity, spiritual awakening, overcoming adversity, prosperity, rebirth and the path of enlightenment **[2]**

***** END OF PAPER *****