CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 2

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) (c) Poster colours **[1]**
(ii) (c) A variety of papers **[1]**
(iii) (b) Line **[1]**
(iv) (b) Rhythm **[1]**
(v) (b) Cave No. 1 **[1]**
(vi) (a) Angle **[1]**
(vii) (c) The principles of art **[1]**
(viii) (b) Walls of huts **[1]**

SECTION – B

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

Q2. **[2]**

Balance: arrangement of art elements (line, shape, colour, space) to create a sense of stability and equilibrium; it is of three kinds – formal/symmetrical, informal/asymmetrical and radial
Rhythm: pattern, repetition or re-occurrence of a design element that establishes a visual tempo or beat and suggests movement
Emphasis: stress on one part over another to draw attention, creating a centre of interest or focal point
Harmony: a way of combining similar or related elements throughout the work so they agree pleasingly
Unity: components perceived as belonging together, giving the work a sense of completion
Proportion: size relationship of parts to the whole and to one another (any two, 1 mark each).

OR

They give the painting structure and order, so the artist's message is conveyed clearly
Balance creates stability, emphasis creates a focal point, and rhythm adds energy and motion, guiding the viewer's eye through the work
Harmony and unity evoke a pleasing, complete feeling and hold the viewer's attention
By combining them, the artist creates visual interest and establishes an emotional tone, conveying the intent behind the artwork.

Q3. **[2]**

Cartridge paper and handmade sheets: tempera, watercolour, acrylic – water-based media; papers may be highly textured (cold-pressed) or smooth (hot-pressed)
Oil paper or canvas: oil painting – thicker quality to hold oil
Newsprint and thin cartridge: pencil work, charcoal, dry colours and oil pastels – practice surfaces
Pastel sheets, chart paper, rice paper, mixed-media paper also serve different media (any two with their mediums).

OR

Wash technique: a thin, even layer of colour brushed over an area with a loaded brush – the basic watercolour ground, done light to dark
Wet into wet: wet colour laid on wet paper or a wet wash so the colours fuse and spread softly without hard edges; details are added after drying
Wet on dry: colour applied to dry paper, giving crisp, controlled edges and defined shapes (any two techniques explained).

Q4. **[2]**

The two kinds: positive space (the space of the subject matter) and negative space (the space around and between the subjects)
Space is the area around, above or below an object or objects; it can be created differently on the same paper (near/far) and is as important in 3D art as the space around it
Appreciation: through the arrangement of elements, a well-balanced composition, spatial relations, the use of positive and negative space, and of foreground and background.

OR

Space is essential because forms can be seen clearly only with the space around them; it is needed in creating and understanding both two-dimensional and three-dimensional works
Positive space is the space of the shape representing the main subject or area of interest
Negative space is the space around and between the subject matter
Skilful handling of both creates balance and a clear focal point, so the strength of a composition depends on the artist's command of space.

Q5. **[2]**

'Madhubani' comes from madhu (honey) + ban (forest) – 'forest of honey' – and is also the name of the region in Bihar where the art flowered
Occasions: festivals (Holi, Chhath, Durga Puja, Kali Puja), weddings (the kohber ghar), births and other family ceremonies
It also honours deities – the tradition links the art with the wedding of Sita and Rama in Mithila, Sita's birthplace.

OR

Shadanga = the six limbs (parts) of Indian painting laid down in art treatises
Rupa Bheda – knowledge of form/outline
Pramanam – correct proportion and measure
Bhava – expression of emotion
Lavanya Yojanam – infusion of grace
Sadrisyam – truthful resemblance
Varnika Bhanga – skilful use of colour and brush.

Q6. **[2]**

The Lion Capital was erected by Emperor Ashoka of the Mauryan dynasty
The site of Sarnath, near Varanasi, was chosen because there the Buddha preached his first sermon to his five companions and set the wheel of law in motion (Dharma Chakra Pravartana)
The pillar and its capital commemorate this event, spreading the message of righteous Dharma.

OR

It is Cave 16 at Ellora, Maharashtra, built by the Rashtrakuta king Krishna I in the 8th century CE
It is one of the largest monolithic rock-cut temples in the world, carved from a single basalt rock by vertical excavation from the top downwards
Dedicated to Lord Shiva, it is a complete temple complex with gateway, Nandi mandapa, halls, sanctum and tower, rich in relief sculpture
Its size, planning and sculptural wealth make it a masterpiece of Indian rock-cut architecture.

SECTION – C

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

Q7. **[6]**

(i) Cave No. 1, Ajanta (near Aurangabad, Maharashtra) – a Vihara cave; late 5th century CE, the Gupta/Vakataka period. **[1]**
(ii) A Bodhisattva – a being on the path of enlightenment, shown prince-like; compassion shows in the lotus-shaped half-closed eyes and lowered gaze blessing all who pass, and the blue lotus of purity offered to every being. **[1]**
(iii) Tribhanga – three bends at neck, waist and knee; jewelled crown with long hair below, Ekavali with blue sapphire, bow eyebrows, chiselled nose, full lower lip, expansive chest, narrow waist, trunk-like smooth arms reaching to the knees, long tapering fingers – the Mahapurush lakshan. **[1]**
(iv) Blue lotus: purity, spiritual growth, victory over the senses through wisdom • Half-closed eyes: meditation, detachment, compassion • Ekavali pearls: purity and royal calm • Large scale: spiritual greatness (Pramanam). **[1]**
(v) Fresco/tempera on dry prepared wall: plaster of clay, cow dung and rice husk with a lime-paste coat; charcoal/reddish-brown drawing; dark outlines; about six earth and mineral colours bound with gum and egg white. **[1]**
(vi) Hierarchical proportion (Pramanam) – size symbolises spiritual greatness; the Bodhisattva is the still centre of the crowd of princesses and commoners, every gaze weaving toward him. **[1]**

Q8. **[6]**

(i) • Rhythm is a pattern, repetition or re-occurrence of a design element that establishes a visual tempo or beat, like the beat in music • Movement is created when the arrangement of elements guides the viewer's eye along a path through the work • Importance: they add excitement, drama and interest, and direct the eye around the image so the picture feels alive rather than static **[2]**

(ii) • Proportion is the size relationship of the parts to one another and to the whole • It gives the work a believable structure (eyes and nose in relation to the face; animals sized relative to each other) • Importance: correct proportion creates a sense of reality, while deliberate change of proportion can express importance, as in Bodhisattva Padmapani painted larger than his attendants **[2]**

(iii) If Harmony/Unity: • Harmony is combining similar or related elements so they agree pleasingly; unity is the sense of oneness and completion of the whole • Importance: they hold all the different parts together so the viewer reads the work as one complete, restful whole; without unity a work looks chaotic — If Emphasis/Dominance: • Emphasis stresses one part over another to create a focal point or centre of interest • Importance: it tells the viewer where to look first, gives the subject importance and makes the painting interesting and clear in its message **[2]**

Q9. [6]

(i) • Name: Kailashnath (Kailashnatha) Temple, Cave 16, Ellora, Maharashtra • Material: basalt • Technique: vertical excavation – carving started from the top of the rock and proceeded downwards, removing about three million cubic feet of stone **[2]**

(ii) • Built by the Rashtrakutas under King Krishna I, c. 756–773 CE (begun under Dantidurga) • Dedicated to Lord Shiva; the garbhagriha houses an enormous stone linga • Scale: about 300 feet long, 175 feet wide and about 100 feet deep – one of the largest rock-cut monuments in the world **[2]**

(iii) • A multi-storey main temple surrounded by numerous shrines; a double-storey gopuram with Ganga and Yamuna at the entrance • A rock bridge links the gopuram to the Nandi mandapa, whose porch holds the sacred bull on the temple axis • Assembly halls and mandapas with epic scenes lead to the garbhagriha under a Dravidian-style shikhara crowned by a kalash; elephants and lions stand around the plinth; a parikrama sthal circles the sanctum **[2]**

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