CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 3

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) Unity, harmony, balance and rhythm are principles of art [1]
(ii) (b) Canvas [1]
(iii) (d) All the above [1]
(iv) (d) Movement [1]
(v) (b) Space [1]
(vi) (a) Surface properties or quality of materials [1]
(vii) (b) Newsprint paper [1]
(viii) (b) Bold outlines, flat bright colours and no empty space [1]

SECTION – B

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

Q2. **[2]**

Vertical lines: suggest height, aspiration, dignity and strength
Horizontal lines: suggest repose, calmness, peace, balance and stability
Diagonal lines: create movement, action and restlessness
Curved lines: suggest grace and softness; jagged or broken lines express clashing and agitation; bold lines draw emphasis and attention
These examples show that by changing the type of line, an artist changes the entire mood of a work.

OR

Balance is the arrangement of visual elements to create a feeling of stability and equilibrium
Symmetrical/formal balance: both sides of an imaginary central line are mirror images and equally weighted, e.g. a human face or the front view of a temple
Asymmetrical/informal balance: the two sides are different but their visual weight feels equal, e.g. one large tree on one side balanced by three smaller trees on the other
Radial balance: elements radiate from or converge at a central point, e.g. a lotus, a wheel or a mandala.

Q3. **[2]**

Graphite pencils: from 2B to 12B – softness and darkness increase with the number; H pencils are hard and light, HB is the middle grade
Charcoal pencils: darker and softer than graphite, more fragile – used for deep tonal effects
Colour pencils: available in many colours, some water-based (watercolour pencils)
Drawing is done with HB/2B; shading with 4B–12B.

OR

Kinds of lines: bold, thin, dotted, vertical, horizontal, curved, diagonal, straight, wavy, zigzag (any number listed with examples)
Lines create a variety of visual effects and emotions: bold lines show emphasis and attention; vertical lines height, dignity and strength; horizontal lines repose, calmness and stability; diagonal lines movement and restlessness; curved lines grace; spiral lines engaging motion
Favourite with reason: for example, the thin line, because of its sharpness and fineness (personal, any justified choice).

Q4. **[2]**

Balance is the arrangement of elements so that the composition feels stable and equally weighted; example: in a symmetrical composition like the Lion Capital's four lions around the centre, or a see-saw with equal weights on both sides [1]
Proportion is the size relationship of the parts to one another and to the whole; example: while drawing a face, the eyes, nose and mouth must be in correct proportion to the size of the face, or animals drawn together must be sized in proportion to each other. [1]

OR

Easy to handle: no water, palette or brushes needed – just draw and colour
Blendable: oil binder lets colours merge smoothly into gradients

Vivid and shiny: strong pigment with a slight sheen covers surfaces attractively
Quick and expressive: bold strokes develop fast; light and dark layers can be built (any four advantages of oil pastels).

Q5. **[2]**

The four animals carved on the abacus in vigorous movement are the elephant, the bull, the horse and the lion
Elephant: Buddha's mother Maya's dream of a white elephant, foretelling the birth of a divine soul
Bull: the Buddha's zodiac sign, Taurus
Horse: royalty, and the worldly desire the Buddha left behind
Lion: courage, royalty and conviction
Inverted lotus: it blooms in mud yet stays pure, so it symbolises purity, spiritual awakening, rising above adversity, prosperity, rebirth and the path of enlightenment.

OR

About six colours: light red, brown, green, blue and the rest – all warm and earthy
They were prepared from earth and mineral sources, ground and mixed with gum/egg-white binders
Dark outlines were drawn first, then the flat, luminous fills were laid
The restricted palette unified the whole cave wall in one tonal harmony.

Q6. **[2]**

The Rashtrakuta king Krishna I (8th century CE) was the main ruler; construction is said to have begun under Dantidurga
Speciality: it is a monolithic temple carved out of a single rock by cutting away about three million cubic feet of stone
The carving is a vertical excavation, starting at the top and proceeding downwards with no possibility of correction
A complete complex with gopuram, Nandi mandapa, assembly halls, garbhagriha with linga and Dravidian-style shikharas, filled with epic and Shaiva reliefs.

OR

Five styles: bharni, kachni, tantric, godna, kohber
Bharni: figures filled with solid bright colour
Kachni: built of lines and delicate hatching, light colour washes
Godna: tattoo-style circles and motifs
Kohber: wedding-chamber art of lotus, bamboo, sun and moon
Tantric: diagrams of deities and yantras (any one described).

SECTION – C

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

Q7. **[6]**

(i) • Title: the Lion Capital of Ashoka (the Sarnath Lion Capital) • Dynasty: the Maurya dynasty – it was commissioned by Emperor Ashoka, grandson of Chandragupta Maurya, c. 3rd century BCE **[1]**
(ii) • Wheel (the great crowning Dharma Chakra, now broken), capital (the four lions), abacus, bell-shaped vase covered with an inverted lotus, and shaft **[1]**
(iii) • Four Asiatic lions facing the four cardinal directions spread the message of dharma with courage, conviction and pride • The crowning wheel with twenty-four spokes is the Dharma Chakra – the wheel of law set in motion at the Buddha's first sermon; its spokes stand for the twenty-four hours of the day, that is, living by righteous Dharma all day • The elephant symbolises divine knowledge and Maya's dream of the divine birth; the bull stands for the Buddha's zodiac sign and knowledge; the lion for courage and royalty; the horse for royalty and the worldly desire which the Buddha left behind • The inverted lotus, pure though born in mud, stands for purity, spiritual awakening and the path of enlightenment; the shaft is the cosmic axis rising towards the sun • Together the capital proclaims Ashoka's dhamma – victory through righteousness, not war **[4]**

Q8. **[6]**

(i) • Primary colours: cannot be obtained by mixing any two colours; pure, found in nature as they are – blue, red and yellow • Secondary colours: obtained by mixing two primary colours – red + blue = violet, blue + yellow = green, red + yellow = orange • Rainbow colours: the seven colours of the spectrum, remembered as VIBGYOR – violet, indigo, blue, green, yellow, orange, red **[2]**
(ii) • Neutral colours: colours that are neither strong nor bright and have no hot or cold effect – black, white and shades of brown and grey • Complementary (opposite) colours: the secondary colour obtained by mixing two primary colours

is opposite to the third primary – green is opposite red, orange opposite blue, violet opposite yellow **[2]**
(iii) • Cool colours: give the effect of coolness, with minimum wavelength – blue and green • Warm colours: give the illusion of heat, with maximum wavelength – red and yellow • Warm colours advance and excite the eye while cool colours recede and calm it, so the choice sets the emotional temperature of a painting **[2]**

Q9. **[6]**

(i) • Rupa Bheda (form): the Bodhisattva's outline is unmistakable – prince-like figure with crown and lotus • Pramanam (proportion): ideal measures – larger than attendants; expansive chest, narrow waist • Bhava (expression): serene compassion in the half-closed eyes and calm face • Lavanya Yojanam (grace): tribhanga's three bends give rhythmic, flowing softness • Sadrisyam (resemblance): a lifelike compassionate prince, real yet ideal • Varnika Bhanga (colour/brush): dark outlines and six earth-mineral colours modelled with touches of white. **[3]**
(ii) Cave No. 1, Ajanta, Maharashtra; late 5th century CE (Gupta/Vakataka period). **[1]**
(iii) Painted on a dry prepared wall – clay/cow-dung/rice-husk plaster with lime coat; charcoal outline; gum-and-egg-white tempera colours (fresco-like, not wet-plaster Italian fresco). **[1]**
(iv) Purity and spiritual growth – the path of transforming suffering into victory over the senses through wisdom; it names the figure Padmapani (lotus-holder). **[1]**

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