CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 4

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) (b) Texture [1]
(ii) (a) Symmetrical balance [1]
(iii) (c) Soft and Hog bristle brushes [1]
(iv) (c) Deities, humans, animals and plants [1]
(v) (a) Tone [1]
(vi) (a) Radial balance [1]
(vii) (a) Graphite [1]
(viii) (d) Maurya [1]

SECTION – B

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

Q2. **[2]**

Opaque coverage: hides the surface and earlier layers completely
Correctable: light colour can be painted over dark to fix mistakes
Vibrant and dense: bright, flat, poster-like colour that stands out at a distance
Inexpensive and easy: water-based, mixes easily, dries fast on many papers (any four advantages of poster colour).

OR

Elements: line and shape for the objects' outlines; form and tone to turn shapes into 3D volumes; colour harmony for the scheme; texture for surfaces [1]
Principles: balance in arranging the objects; proportion between them; unity so all objects read as one group; emphasis on the focal object (any sensible combination of elements and principles with brief reasons). [1]

Q3. **[2]**

Hue: the name of the colour itself, such as red, blue or yellow
Value: the lightness or darkness of a colour; white or black added to a colour changes its value (tints are lighter, shades darker)
Intensity: the brightness or dullness (saturation) of a colour
Together hue, value and intensity are the three main properties of colour.

OR

Analogous colours: shades of one colour that lie next to each other on the colour wheel, e.g. yellow and cadmium yellow
Complementary colours: the secondary colour obtained by mixing two primary colours is opposite to the third primary, e.g. red–green, blue–orange, yellow–violet
Warm colours: give the illusion of heat and have maximum wavelength, e.g. red and yellow
Cool colours: give the effect of coolness and have minimum wavelength, e.g. blue and green.

Q4. **[2]**

Unity is the sense of oneness and completion in an artwork, where every component complements and supports the others; example: a painting in which the same family of colours, repeated shapes and a single light source make the whole read as one complete picture [1]
Harmony enhances the artwork by combining similar and related elements so that they agree with each other, giving a visually pleasing and restful quality that holds the parts together. [1]

OR

Emphasis creates a centre of interest or focal point; it draws the viewer's eye first to the most important part, giving it importance and making the painting more interesting [1]
Rhythm and movement can be brought in by repeating elements at regular intervals (shapes, lines, colours), by using lines that flow in a direction, and by skilfully arranging elements so the eye travels around the composition, adding excitement, drama and life to the work. [1]

Q5. **[2]**

It is a masterpiece of Gupta-period painting from Cave 1, Ajanta (late 5th century CE)
Its graceful tribhanga figure, idealised face and rhythmic lines achieve a spiritual serenity few works match
Despite about six colours and simple earth materials, the expression of compassion is universal
It is among the finest surviving murals of the ancient world, treasured by artists and historians alike.

OR

Made on walls coated with geru (red ochre); figures drawn in white rice paste with a bamboo twig chewed at the end
Built from basic shapes: circle, triangle, square; human figures of two joined triangles
Sacred Chowk for weddings honouring the goddess Palaghata; Tarpa dance shown as a spiral of dancers
Themes of community life – farming, fishing, dance, tree of life; slanting lines give figures movement.

Q6. **[2]**

Size: about 300 feet long, 175 feet wide and roughly 100 feet deep, all carved from one rock
Architecture: a multi-storey main temple dedicated to Shiva surrounded by shrines; a gateway (gopuram), Nandi mandapa, assembly hall, garbhagriha with a stone linga, a shikhara like Mount Kailash and a rock bridge
Sculptural treatment: elephants and lions at the plinth, Ganga and Yamuna at the gateway, and reliefs such as Ravana shaking Mount Kailash, Shiva Nataraj and epic panels.

OR

Abacus animals: elephant, bull, horse and lion, each in vigorous movement between four 24-spoked wheels
Structure: four voluminous, roaring Asiatic lions stand back to back on a circular abacus, each facing one of the four cardinal directions
Below the abacus is a bell-shaped member covered with the petals of an inverted lotus
The whole capital was mounted on a tall monolithic shaft of polished Chunar sandstone, crowned originally by the great Dharma Chakra wheel (now broken).

SECTION – C

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

Q7. **[6]**

(i) • Wall: rough rock covered with clay + cow dung + rice husk plaster, smoothed with lime paste • Drawing: charcoal/reddish-brown preliminary lines • Painting: dark outlines filled with about six earth and mineral colours, bound with gum and egg white • Effect: tempera-like layers that still glow after nearly 1,500 years. **[2]**
(ii) • The blue lotus in the right hand: purity and the enlightened path – victory over the senses through wisdom • The half-closed downcast eyes: meditation, compassion, detachment • The princely jewels and Mahapurush lakshan: inner greatness in visible form • The larger scale: spiritual supremacy among devotees. **[2]**
(iii) • The tribhanga sway: three bends create a rhythmic curve drawing the eye up the figure – grace made visible (Lavanya) • The lowered gaze and surrounding crowd: the Bodhisattva blesses worshippers walking to the shrine; every gesture in the composition serves this central idea • The graduated Ekavali and tapering fingers: measured detail showing masterly Pramanam. **[2]**

Q8. **[6]**

(i) • Wash: a thin even layer laid over an area, light to dark – the base of most watercolours • Wet into wet: colour dropped onto wet paper so tones fuse softly without edges; details added after drying • Wet on dry: crisp-edged strokes on dry paper for definition • Dry brush: a nearly dry dragged brush for broken texture • Layering/glazing: thin dried layers built one over another for depth (any three, note-form). **[3]**
(ii) • Sable/synthetic round brushes: pointed tip for lines and detail; holds water well • A flat or mop brush: carries large washes evenly for skies and backgrounds • Cold-pressed paper: texture and weight to take water without buckling • Palette with wells: keeps dilutions clean; clean water jars: keeps colours bright (any three with reasons). **[3]**

Q9. **[6]**

(i) • Born in the Mithila region of Bihar, hence also called Mithila painting; the name Madhubani comes from madhu (honey) + ban (forest) • Traditionally practised by women on the mud walls and floors of huts, passed from mother to daughter • Associated with festivals and weddings; tradition links it with the wedding of Sita and Rama in Sita's birthplace Mithila • Today it is also made on cloth, handmade paper and canvas **[2]**
(ii) • Bold outlines with flat, bright colours and no shading • Every empty space filled with flowers, birds, fish, animals and decorative patterns • Figures of deities, humans, plants and animals drawn with twigs, fingers, matchsticks and nib

pens • Natural colours: soot and cow dung (black), indigo (blue), rice powder (white), palasha (orange-red), turmeric (yellow) **[2]**

(iii) • Deities: Krishna, Rama, Durga, Saraswati, Sun and Moon; scenes of nature and ceremonies • The five styles: bharni (colour-filled), kachni (line work), tantric, godna (tattoo) and kohber (wedding chamber with lotus, bamboo, sun and moon) **[2]**

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