CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 5

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) Water colour [1]
(ii) (c) Darkness and lightness of colour is called Tone [1]
(iii) (b) Right hand [1]
(iv) (d) Harmony [1]
(v) (b) Oil [1]
(vi) (a) Hue, Value and Intensity [1]
(vii) (a) Unity [1]
(viii) (b) Maharashtra [1]

SECTION – B

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

Q2. **[2]**

Symmetrical shape: a shape whose two halves are identical – a mirror image of itself, equal on both sides of the centre and equally weighted [1]
Abstract shape: a shape that is not similar from all sides and is non-symmetrical; its two sides look different, and the balance and weight may or may not be equal. [1]

OR

Dry brush work: a brush with very little colour is dragged across dry paper so the paint catches only the texture's peaks, leaving broken, scratchy strokes
Useful for: texture – tree bark, bricks, waves, sparkle on water
It contrasts with wet washes and adds crisp detail over a dry under-layer.

Q3. **[2]**

Hatching: parallel lines drawn close together to create tone – the closer the lines, the darker the area
Cross-hatching: a second (or third) set of lines crossing the first at an angle, deepening the tone further
Use: shading form in pencil/pen drawing, building volume without smudging.

OR

Basic geometrical shapes used in Warli art: circle, triangle, square or rectangle, joined by simple lines
Human figures are made of two triangles joined at the tip, with a circle for the head and slanting lines for arms and legs
Visuals created: any two of human figures, animals, birds, huts, sun, moon, trees, dancers
Example: the Tarpa dance, where simple shapes in a circular formation show movement and community life.

Q4. **[2]**

Balance: arrangement of elements to create stability and equilibrium (symmetrical, asymmetrical, radial)
Rhythm: repetition of design elements creating a visual tempo or beat
Emphasis: creating a focal point by stressing one part over others
Proportion: size relationship of parts to each other and to the whole (any four principles may be chosen, e.g. harmony, unity, contrast, variety, movement, abstraction, stylization, each 1/2 mark).

OR

Balance: the objects should be arranged so the composition feels stable and not lopsided
Proportion: each object must be drawn in the correct size relation to the others
Emphasis: one object (say the tallest jug) should become the focal point, with the rest supporting it
Harmony and unity: related colours and shapes make the group read as one composition; rhythm can be added by repeating forms (any two principles with reasons, 1 mark each).

Q5. **[2]**

Rice is ground into a paste and mixed with gum (and water) to make the white
Applied with a bamboo twig chewed at one end, which serves as a brush

The wall is first washed with geru, the red ochre earth, so the white lines stand out on the reddish-brown ground.

OR

The half-closed, downcast eyes – the gaze of meditation turned gently on all beings, detached yet caring
The blue lotus held at chest height – a blessing offered, symbol of purity and enlightenment for everyone who passes
The soft, calm face and slightly lifted hand posture invite devotion
The lowered gaze follows worshippers toward the Buddha image – each feels personally received.

Q6. **[2]**

Name: Kailashnatha Temple, the great temple of Lord Shiva
Location: Cave No. 16, Ellora Caves, Maharashtra; the master architect named in tradition is Kokasa
Material: basalt rock
Size: about 300 feet long, 175 feet wide and about 100 feet deep, carved from a single rock by removing some three million cubic feet of stone.

OR

It was found at Sarnath, near Varanasi in Uttar Pradesh, where the Buddha preached his first sermon; the capital is now preserved in the Sarnath Museum
Symbolism: the four lions facing the four directions guard and spread the Dharma with courage, compassion, wisdom and pride
The Dharma Chakra symbolises victory and righteousness through the wheel of law
The animals and wheels on the abacus stand for knowledge, strength, royalty and the 24 hours of following Dharma
As our National Emblem it represents the nation's commitment to truth, righteousness and peace.

SECTION – C

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

Q7. **[6]**

(i) • A complete temple complex carved from one basalt rock: gopuram, Nandi mandapa, halls, garbhagriha with linga, Dravidian shikhara with kalash, rock bridge and parikrama sthal • The design leads the worshipper stage by stage from the outer world to the inner sanctum • The shikhara evokes Mount Kailash; the whole monument reads as architecture though made purely by cutting stone away **[2]**
(ii) • The Rashtrakuta king Krishna I in the 8th century CE (c. 756–773 CE) • Medium: monolithic basalt rock – the hardest and most demanding of materials, carved with iron chisels **[2]**
(iii) • Vertical excavation means the carving starts from the top of the original rock and proceeds downwards, rather than cutting in from the front • The carvers had to plan the whole temple in advance; no mistake could be corrected • About three million cubic feet of rock was removed, and the remains of the cut-out stone have never been found **[2]**

Q8. **[6]**

(i) Any medium with real justification, e.g. poster colour: opaque and vibrant – flat bold areas read from afar; correctable (light over dark) for deadline revisions; inexpensive and fast-drying • Or water colour: transparency suits water's flow and shimmer; wash/wet-into-wet literally paints water • Or oil pastel: rich texture, quick coverage, strong impact **[2]**
(ii) • Flat brush for large even fields; round brush for outlines/lettering (poster) • Sable round and mop for washes (water colour) • Palette for mixing; pencils HB/2B for the preparatory drawing; eraser, ruler, clean water jars • Fixative if pastel is used **[2]**
(iii) • Poster: cartridge or chart paper – strong, large, economical • Water colour: cold-pressed/handmade paper taped to a board – takes washes without buckling • Pastel: pastel sheet with sufficient tooth to grip the oil pastel **[2]**

Q9. **[6]**

(i) • Carved in the Mauryan period, c. 3rd century BCE, under Emperor Ashoka, from a monolithic block of polished Chunar sandstone • Erected in the Deer Park at Sarnath, near Varanasi, where the Buddha preached his first sermon and set the wheel of law in motion (Dharma Chakra Pravartana) • The pillar was one of many by which Ashoka proclaimed his message of dhamma; this capital commemorates the great event at Sarnath **[2]**
(ii) • Four voluminous, roaring Asiatic lions stand back to back on a circular abacus, facing the four cardinal directions • The abacus drum carries four animals – elephant, bull, horse and lion – in vigorous movement between four 24-spoked wheels • Below the abacus is a bell-shaped member covered with the drooping petals of an inverted lotus • The capital was mounted on a tall shaft; a great Dharma Chakra crowned the whole, now broken; the surviving capital is kept in the

Sarnath Museum **[2]**

(iii) • The lions guard the Dharma in the four directions with courage and pride; the wheel is the law of righteous living, its 24 spokes meaning all hours of the day • The animals recall the Buddha's life – Maya's dream (elephant), his zodiac sign (bull), royalty and renounced desire (horse), courage (lion); the lotus is purity and enlightenment • Adopted as the National Emblem and the source of the Ashoka Chakra on the flag, it links the republic with Ashoka's ideals of truth and non-violence **[2]**

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