CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 6

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) Proportion **[1]**
(ii) (a) Contrast **[1]**
(iii) (c) Geru (red ochre) **[1]**
(iv) (b) Oil pastels use oil as binder and blend smoothly; crayons use wax and apply **[1]**
(v) (b) Easel **[1]**
(vi) (b) Red + Yellow **[1]**
(vii) (c) The secondary colours are orange, violet and green **[1]**
(viii) (c) Rashtrakutas **[1]**

SECTION – B

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

Q2. **[2]**

Line: curved, flowing and diagonal lines lead the eye along a path, creating a sense of motion; repeated lines create a visual beat
Shape: repeated similar shapes (e.g. dancers, birds, flowers) arranged in a sequence create rhythm
Colour: repeated or gradating colour patches can pulse like a beat
Movement adds excitement, drama and interest; by arranging elements skilfully the artist directs the viewer's eye around the image, bringing a plain canvas to life (any two elements, 1 mark, plus justification, 1 mark).

OR

Neutral colours: colours that are neither strong nor bright and have no hot or cold effect – black, white and shades of grey and brown
One neutral colour: grey (or black/white)
Use: neutral colours calm a composition and set off the brighter colours; they give a painting subtlety, elegance and a timeless quality, and are used for backgrounds and shadows.

Q3. **[2]**

Its weight and sizing absorb washes without buckling or tearing
The texture holds pigment in tiny hollows, giving sparkle to washes
Layers/glazes can be built without the paper pilling under the brush
Smooth newsprint, by contrast, curls and discolours with water.

OR

Medium: poster colour – opaque, vibrant and dense, visible from a distance, correctable
Surface: cartridge/chart paper – strong enough for flat poster strokes, cheap in large sizes
Brushes: flat brush for large even areas; round brush for outlines and lettering
The combination gives clean flat colour plus sharp readable edges.

Q4. **[2]**

Cool colours give the effect of coolness and have minimum wavelength, e.g. blue and green
One cool colour: blue
Emotions: calmness, peace, serenity and sadness – cool colours usually express quiet, restful and sometimes melancholy moods.

OR

Symmetrical/formal balance: the elements on the two sides of the central axis are identical or mirror images, equally weighted, e.g. the front elevation of a temple or a human face **[1]**
Asymmetrical/informal balance: the elements on the two sides are different, but their visual weight balances, e.g. one big tree balanced by a group of three smaller trees, or a large dark shape balanced by a small bright one. **[1]**

Q5. **[2]**

The Chowk is the sacred square painted inside the house at weddings, dedicated to Palaghata (the fertility goddess)
It is painted by the family – the duty of married women – before the wedding rites
The goddess is invoked at the Chowk to bless the couple with children and prosperity; it is the most sacred image of Warli art.

OR

Community life in action: sowing, harvesting, fishing, hunting, pounding grain
Dances and festivals – above all the spiral Tarpa dance
Nature: trees of life, birds and animals, sun and rain
Worship: the wedding Chowk of the goddess Palaghata – humans and nature shown always together.

Q6. **[2]**

Vertical excavation: the carving starts from the top of the original rock and proceeds downwards; the temple could not be cut from the front, and a wrong cut could never be repaired, so the planning was extraordinary **[1]**
Other feature (any one): the double-storey gopuram gateway with Ganga and Yamuna flanking it; the Nandi mandapa joined to the gopuram by a rock bridge; the garbhagriha with its great stone linga beneath a Dravidian shikhara; the rock-cut courtyard (parikrama sthal) around the sanctum. **[1]**

OR

Tribhanga means 'three bends' – the body sways at the neck, the waist and the knee
On the Padmapani it turns a flat wall painting into a swaying, dance-like figure
The bends create rhythmic, flowing curves through the whole body
The result is grace and gentleness (Lavanya Yojanam) that match the figure's compassion.

SECTION – C

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

Q7. **[6]**

(i) • Madhubani painting of the Mithila region, Bihar – also called Mithila art • From madhu (honey) + ban (forest): 'forest of honey' • Linked with Mithila, the kingdom of Janaka, birthplace of Sita **[2]**
(ii) • Traditionally the women of the household, skills passed from mother to daughter • Painted on the mud walls and floors of huts; today also on cloth, handmade paper and canvas • Tools: twigs, fingers, matchsticks and nib pens **[2]**
(iii) • Natural pigments: soot and cow dung for black, indigo for blue, rice powder for white, palasha for orange-red, turmeric for yellow • Bold outlines, flat bright colour, every gap filled with motifs • Occasions: festivals (Holi, Chhath, Durga Puja), and weddings, when the kohber ghar is painted with fertility symbols **[2]**

Q8. **[6]**

(i) • The principles of art are the rules used to organise the elements of art (point, line, shape, form, colour, tone, texture, space) into a composition • They include balance, rhythm, harmony, unity, emphasis, contrast, proportion, variety and movement **[1]**
(ii) • Balance arranges elements to give stability and equilibrium • Types: symmetrical/formal (mirror halves), asymmetrical/informal (unequal but equal-weighted sides), radial (radiating from a centre); example: the four lions of the Lion Capital arranged radially around the centre **[1]**
(iii) • Rhythm is a pattern, repetition or re-occurrence of a design element that establishes a visual tempo or beat • Example: the repeated white dancers circling a musician in a Warli painting create a visual beat **[1]**
(iv) • Emphasis gives focus and importance to one part, creating a centre of interest or focal point • Example: the large central figure of Bodhisattva Padmapani is the focal point of the Ajanta mural **[1]**
(v) • Proportion is the size relationship of parts to one another and to the whole • Example: in a portrait the features must be in proportion to the face; in Padmapani the larger scale shows spiritual importance **[1]**
(vi) • Harmony combines similar or related elements pleasingly; unity is the sense of oneness and completion of the whole • Example: a folk painting using one family of earth colours throughout achieves harmony and reads as one unified work **[1]**

Q9. **[6]**

(i) • Cave 16, Ellora, Maharashtra; Rashtrakuta king Krishna I, 8th century CE • Carved from a single basalt mass by vertical excavation from the top downwards • About three million cubic feet of stone removed with such planning that no part ever needed correction **[2]**

(ii) • Double-storey gopuram gateway with Ganga and Yamuna flanking the doorway • Rock bridge to the Nandi mandapa; sabha griha and mandapas with epic reliefs • Garbhagriha with the great stone linga beneath a Dravidian shikhara crowned by the kalash; dwajasthambha and parikrama sthal complete the complex **[2]**

(iii) • Elephants and lions around the plinth appear to carry the temple's weight, adding drama and movement • Ravana shaking Mount Kailash is the most celebrated relief • Panels of the Ramayana and Mahabharata and images of Shiva Nataraj, Ardhanarishvara, Durga, Gajalakshmi, Ganesha, Indra, Surya and others fill the walls **[2]**

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