CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 7

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) (d) Primary colours [1]
(ii) (a) Water [1]
(iii) (b) Tribhanga (three bends) [1]
(iv) (b) Organise and arrange the elements of art into a meaningful composition [1]
(v) (b) Blue and Green [1]
(vi) (d) Variety [1]
(vii) (b) Water colours are not water-soluble [1]
(viii) (d) Chunar sandstone [1]

SECTION – B

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

Q2. **[2]**

Line and shape/form: the outlines of each object must be correct, and forms drawn with proper height, width and depth
Colour and tone: the local colours and their light, mid and dark tones create volume and depth
Space: positive and negative space between objects must be balanced
Texture: the surface quality of each object (rough pot, smooth glass) must be shown
Care of these elements keeps the still life believable, balanced and pleasing.

OR

Choose one element with justification; for example, line – because it is the path of a moving point and the foundation of drawing: every shape and form begins as a line
Or colour – because it gives meaning and emotion to a work; the three properties hue, value and intensity control the whole mood
Or space – because without positive and negative space no subject can be seen clearly; handling of space makes or breaks a composition
Full marks for any one element defended with correct reasons.

Q3. **[2]**

Diagnosis: the student probably kept painting wet strokes over wet layers (overworking), mixing pigments on the paper until they lost freshness
Rule 1: work light to dark and plan the whites first – darks cannot be lightened
Rule 2: let each layer dry before the next (wet on dry); use the fewest strokes that say the thing
Fresh water and a clean palette also keep colours true.

OR

Harmony is a way of combining similar or related elements (similar colours, shapes, textures) so that they agree with each other pleasingly; it works at the level of the parts
Unity is the overall sense of oneness and completion of the whole composition, where all components complement and support each other; it is the quality of the whole
In short: harmony is agreement among similar parts, unity is the oneness of the entire work; harmony among elements helps the composition achieve unity.

Q4. **[2]**

Tone is the lightness or darkness of a colour; a flat shape has only height and width
By adding gradations of tone – a light tone where light falls, a dark tone in shadow, with mid-tones between – the painter creates the illusion of the third dimension (depth)
Example: a circle shaded from light to dark looks like a solid sphere; a triangle with tonal shading looks like a pyramid
This is why a third dimension can be obtained in painting through tones.

OR

Delicate outline: graphite pencil (HB/2B) – precise, controllable, erasable for correction; or thin round sable brush with watercolour for a drawn line

Rich opaque shadows: poster colour (or acrylic) – opaque, dense darks that cover cleanly and can be graded by adding white
Together they combine drawing precision with painted solidity.

Q5. **[2]**

Padma = lotus; the blue lotus in the right hand is the Bodhisattva's emblem (hence 'Padmapani')
It symbolises purity and spiritual growth – rising unsullied from muddy water
It marks the path of transforming suffering into victory over the senses through wisdom
Held aloft toward the viewer, it is a blessing of peace and enlightenment.

OR

Commissioned by the Rashtrakuta king Krishna I; carved top to bottom from a single rock in the Deccan style
A multi-storey main temple dedicated to Shiva, surrounded by numerous shrines, with a rock bridge and a gateway
Long courtyard, gopuram, Nandi mandapa, mandapas, garbhagriha with a stone linga, shikhara, dwajasthambha
Elephants and lions carved at the base, Ganga and Yamuna at the gateway, narrative reliefs all over.

Q6. **[2]**

Both are folk (traditional community) arts, born on the mud walls and floors of village homes
Both build their figures from geometric shapes – circles, triangles and lines – showing a close link with mathematics
Both use natural materials: pigments from the home and forest (rice powder, soot, indigo; rice paste, geru)
Both depict community life, festivals and ceremonies with figures of people, animals and plants (any two similarities).

OR

The Lion Capital of Sarnath is the finest surviving sculpture of the Mauryan period and a masterpiece of Indian stone carving
It was adopted as the National Emblem of India, appearing on coins, currency notes, government stamps and official documents
Its wheel provides the Dharma Chakra (Ashoka Chakra) at the centre of the national flag
It connects modern India with Ashoka's ideals of dhamma – righteousness, non-violence and moral rule
Its symbolism of courage, compassion and truth gives the nation a shared artistic and ethical heritage.

SECTION – C

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

Q7. **[6]**

(i) • Rock-cut caves of the Gupta period, cut into a basalt cliff near Aurangabad, Maharashtra • Two kinds: Vihara caves (monks' dwellings, with painted walls) and Stupa/Chaitya caves (worship halls with rock-cut stupa or Buddha image) • They served Buddhist monks as dwelling and prayer places. **[2]**
(ii) • The Bodhisattva Padmapani – a compassionate being on the path to enlightenment • Prince-like: jewelled crown, Ekavali, ribbon above the elbow, long hair, half-closed lotus eyes, tribhanga pose, blue lotus in the right hand • Painted larger than the surrounding princesses and commoners. **[2]**
(iii) • The Buddha and Bodhisattvas in devotion • Jataka stories – previous births of the Buddha • Court and everyday scenes, processions, devotees • All in the distinctive technique: dark outlines, six earth and mineral colours, gum/egg-white tempera on prepared plaster. **[2]**

Q8. **[6]**

(i) • Any four of: point, line, shape, form, colour, tone, texture, space, each explained in one line (point – a dot that can focus the eye; line – the path of a moving point; shape – 2D height and width; form – 3D with depth; colour – sensations created by reflected light; tone – lightness/darkness of colour; texture – surface quality; space – area around, above, below and between objects) **[2]**
(ii) • The elements are the raw material of art: a point extends into a line, lines enclose shapes, shapes shaded with tone become forms, colour and texture give them character, and space arranges them on the picture plane • An artwork is complete only when the elements are arranged into a composition; till then they are separate marks **[2]**
(iii) • Knowing the elements lets the artist control expression: line type sets mood, colour choice sets emotion, tone models volume, texture characterises surfaces, and space organises the whole • With this vocabulary the artist can analyse any painting and can consciously plan how viewers will read his own work **[2]**

Q9. **[6]**

(i) • The Warli tribe – among the largest tribes of western India – lives in the North Sahyadri range of Maharashtra (Dahanu–Talasari belt) • Their wall paintings, called Warli after the tribe, were traditionally made on the mud walls of huts • A living art at weddings and festivals, now famous on cloth and paper too **[2]**

(ii) • Wall coated with geru (red ochre earth) mixed with water, sometimes with cow dung and resin • White pigment from rice paste mixed with gum • Brush: a bamboo twig chewed at the end • Figures built from circles, triangles and squares; humans as two triangles joined at the tips **[2]**

(iii) • Community life: sowing, harvesting, fishing, hunting, pounding grain • Dances and festivals, above all the spiral Tarpa dance around the tarpa player • The sacred wedding Chowk honouring the fertility goddess Palaghata; trees, birds and animals shown everywhere **[2]**

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