CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Marking Scheme – Sample Question Paper – Set 8

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) Three-dimensional with height, width and depth [1]
(ii) (b) Ellora [1]
(iii) (c) Emphasis [1]
(iv) (a) Round, flat, filbert and mop [1]
(v) (d) Radial balance [1]
(vi) (a) H [1]
(vii) (b) Prism [1]
(viii) (b) Gum and egg white [1]

SECTION – B

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

Q2. **[2]**

Variety is the use of different and contrasting elements – different forms, colours, textures, sizes – to make a composition interesting and to hold the viewer's attention
It must be used with unity because too much variety makes the work chaotic and confusing, while no variety at all makes it dull and monotonous
Together they keep the work interesting yet complete as one composition.

OR

Contrast is the arrangement of opposite elements side by side so that each stands out and the composition gains visual excitement
Example 1: light tones placed against dark tones, making both look brighter and stronger
Example 2: rough texture against smooth texture, or large shapes against small ones, emphasising the difference in character.

Q3. **[2]**

Test first: practise the sky on a cheap piece of the same or similar paper (or the back/edge of a spare sheet), wetting it and dropping the colours
Look for: how much water gives the right spread; how the colours fuse (soft edges); how long the shine lasts before strokes stop blending
Then commit to the good sheet with the timing already learned.

OR

Geometrical shapes: man-made, precise shapes made with tools – circle, square, triangle, rectangle (any two)
Natural or organic shapes: free, irregular shapes found in nature – the outline of a leaf, a cloud, a puddle, a flower petal (any two)
Both are two-dimensional with height and width; the difference lies in their regularity and origin.

Q4. **[2]**

Tactile texture: the way a surface actually feels to the touch – the real roughness of sandpaper, tree bark or a stone wall
Visual texture: texture that is only seen, not felt; in painting it is created by the artist's colours and strokes, and may look rough, fizzy or gritty
Example: the painted bark of a tree looks rough (visual) even though the canvas is smooth to the touch (tactile).

OR

Medium: pigments bound in a water-soluble binder – gum, sometimes egg white
Surface: a dry, prepared surface (smooth plaster, wood or paper), not wet fresco
Handling: quick, controlled strokes; layers build luminous colour
Example: the Ajanta murals' paint layers (plastered walls) show this egg-white-and-earth-colour technique (any four points).

Q5. **[2]**

Unity: the four lions stand back to back as one compact group around a single centre, and the animals and wheels repeat around the abacus, so the capital reads as one complete whole from every side – radial balance and unity
Strength: the voluminous, firmly seated lions with open mouths and taut muscles project power, courage and stability
The single monolithic block of polished Chunar sandstone itself expresses unbroken strength
The message: a nation or community, like the capital, stands strong when its different directions and parts are bound into one whole.

OR

Region and people: Madhubani belongs to the Mithila region of Bihar and is traditionally the women's domestic art; Warli belongs to the Warli tribe of the North Sahyadri range in Maharashtra
Colour: Madhubani uses flat, bright natural colours filling every space; Warli is essentially two-colour – white rice paste on geru (red ochre)
Subject: Madhubani centres on deities and fertility symbols; Warli celebrates community life – farming, dance, the Chowk (any two differences).

Q6. **[2]**

A big, intricate jewelled princely crown
An Ekavali – single string of pearls with a central blue sapphire, the pearls growing smaller outward
A long spiral ornament and a ribbon tied above the elbow
Long hair hanging below the crown; princely lower garments and a soft, royal bearing overall.

OR

Sculptures of elephants appear to support parts of the structure, creating a sense of movement and drama
The themes are based on the Shiva Purana, including the celebrated depiction of Ravana shaking Mount Kailash
Panels from the Ramayana and Mahabharata, and images of Shiva Nataraj, Shiva the ascetic, Ardhanarishvara, Durga, Gajalakshmi, Ganesha, Annapurna, Indra, Agni, Vayu, Surya and Usha
Fine detailing of deities, attendants and flying figures over the whole complex.

SECTION – C

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

Q7. **[6]**

(i) • Name: the Lion Capital of Ashoka (Sarnath Lion Capital) • Medium: monolithic polished Chunar sandstone • Dynasty: Maurya • Ruler: Emperor Ashoka, c. 3rd century BCE (c. 250 BCE) **[2]**
(ii) • The four lions facing the four directions spread dharma with courage, wisdom and pride • The Dharma Chakra and the 24-spoked abacus wheels stand for the wheel of law followed every hour of the day • Elephant – Maya's dream of the divine birth; bull – the Buddha's zodiac sign; horse – royalty and the desire the Buddha renounced; lion – courage • Inverted lotus – purity, spiritual awakening and enlightenment; shaft – the cosmic axis **[2]**
(iii) • Radial balance and unity: lions, animals and wheels are arranged equally around the centre, so the work is complete from every viewing side • Masterly modelling and finish: the voluminous, lifelike lions with roaring mouths and the mirror-like Mauryan polish show supreme control of the monolithic medium, turning hard stone into living form **[2]**

Q8. **[6]**

(i) • Water colour: transparent, gum-arabic binder, water-soluble; light glows through layers • Poster colour: opaque, vibrant and dense, gum/glue binder; covers fully • Oil pastel: pigment in oil – soft, blendable, shiny; crayons (contrast) are wax and harder • Pencil: graphite in a wooden shaft – dry, precise, erasable **[2]**
(ii) • Water colour: light to dark, whites preserved, layers dried between coats • Poster colour: any direction; light over dark corrects mistakes • Oil pastel: direct, bold, layered strokes; blending with finger or stump; fixative against smudging • Pencil: HB/2B for drawing, 4B–12B for shading; hatching, cross-hatching, stippling and blending for tone **[2]**
(iii) • Water colour: landscapes, transparent skies, luminous washes • Poster colour: posters, flat bold design, notice boards • Oil pastel: quick expressive colour studies, rich texture • Pencil: studies, portraits' structure, tonal drawings – each matched to its strength (any three heads developed fully). **[2]**

Q9. **[6]**

(i) • Both are folk arts of the home – painted on mud walls and floors for festivals and ceremonies • Both use natural, home-made materials and simple tools • Both build figures from circles, triangles and lines, and both show people, animals and plants together in community scenes **[2]**

(ii) • Warli: the circle from sun and moon, the triangle from mountains, the square from land; humans as two joined triangles – pure geometry at work • Madhubani: symmetric borders, repeated lotus and fish motifs, precise circles and grids • Counting and pattern: rows of dancers, spirals of the Tarpa dance, rhythmic repetition of dots **[2]**
(iii) • Folk artists used geometry long before schools taught it – shape, symmetry and sequence are their visual grammar • Studying these paintings links art with mathematics: every composition can be read as a lesson in shapes • It proves that art and mathematics flow from the same human sense of order and pattern **[2]**

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