CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Question Bank – Set 1

Questions in this Booklet

Ch.	Chapter	MCQs	A-R	VSA	SA	LA	CS	All
1	Elements of Visual Arts	8	3	4	7	3	2	**27**
2	Principles of Visual Arts (Composition)	8	3	4	7	3	2	**27**
3	Methods and Materials of Painting	8	3	4	7	3	2	**27**
4	Bodhisattva Padmapani (Ajanta)	8	3	4	7	3	2	**27**
5	Ashokan Lion Capital (Mauryan)	8	3	4	7	3	2	**27**
6	Kailashnatha Temple (Ellora)	8	3	4	7	3	2	**27**
7	Madhubani and Warli Paintings	8	3	4	7	3	2	**27**
	Total	**56**	**21**	**28**	**49**	**21**	**14**	**189**

MCQs = Multiple Choice; A-R = Assertion–Reason; VSA = Very Short Answer; SA = Short Answer; LA = Long Answer; CS = Case Study / Source-based.

Each set covers the complete 2026-27 syllabus: Unit I (Elements, Principles, Methods and Materials) and Unit II (Padmapani, Lion Capital, Kailashnatha, Madhubani and Warli). Theory paper: 30 marks, 2 hours (Practical: 70 marks). Questions tagged [source] are from CBSE papers; untagged questions are new CBSE-style questions aligned to the 2026-27 curriculum.

Contents

1. Elements of Visual Arts **4**
Multiple Choice Questions (MCQs) . . . 4
Assertion–Reason . . . 4
Very Short Answer (VSA) . . . 5
Short Answer (SA) . . . 5
Long Answer (LA) . . . 5
Case Study . . . 6

2. Principles of Visual Arts (Composition) **7**
Multiple Choice Questions (MCQs) . . . 7
Assertion–Reason . . . 7
Very Short Answer (VSA) . . . 8
Short Answer (SA) . . . 8
Long Answer (LA) . . . 8
Case Study . . . 9

3. Methods and Materials of Painting **10**
Multiple Choice Questions (MCQs) . . . 10
Assertion–Reason . . . 10
Very Short Answer (VSA) . . . 11
Short Answer (SA) . . . 11
Long Answer (LA) . . . 11
Case Study . . . 12

4. Painting: Bodhisattva Padmapani (Ajanta) **13**
Multiple Choice Questions (MCQs) . . . 13
Assertion–Reason . . . 13
Very Short Answer (VSA) . . . 14
Short Answer (SA) . . . 14
Long Answer (LA) . . . 14
Case Study . . . 15

5. Sculpture: Ashokan Lion Capital (Mauryan) **16**
Multiple Choice Questions (MCQs) . . . 16
Assertion–Reason . . . 16
Very Short Answer (VSA) . . . 17
Short Answer (SA) . . . 17
Long Answer (LA) . . . 17
Case Study . . . 18

6. Architecture: Kailashnatha Temple (Ellora) **19**
Multiple Choice Questions (MCQs) . . . 19
Assertion–Reason . . . 19

Very Short Answer (VSA) 20
Short Answer (SA) 20
Long Answer (LA) 20
Case Study 21

7. Indian Folk Art: Madhubani and Warli Paintings **22**
Multiple Choice Questions (MCQs) 22
Assertion–Reason 22
Very Short Answer (VSA) 23
Short Answer (SA) 23
Long Answer (LA) 23
Case Study 24

Answer Key (MCQs and Assertion–Reason) **25**

1. Elements of Visual Arts

Multiple Choice Questions (MCQs)

Q1. Which colour combination creates the secondary colour Orange? **[1]**

[BOARD 2026]

(a) Red + Blue (b) Red + Yellow (c) Yellow + Green (d) Blue + Yellow

Q2. Which of these is NOT an element of art? **[1]**

[BOARD 2026]

(a) Colour (b) Texture (c) Line (d) Movement

Q3. Select the correct statement: **[1]**

[SQP 2019-20; SQP 2020-21]

(a) Darkness of colour is called Tone
(b) Lightness of colour is called Tone
(c) Darkness and lightness of colour is called Tone
(d) Intensity of colour is called Tone

Q4. Which element of art reflects the surface quality of materials, that is, the way the surface of an object actually feels? **[1]**

[BOARD 2025]

(a) Point (b) Texture (c) Line (d) Balance

Q5. An artist paints a battlefield with jagged, broken lines, while another paints a calm lake with long horizontal lines. The lines differ most in the: **[1]**

(a) Price of the paintings (b) Colours of the frame
(c) Emotions and moods they express (d) Names of the artists

Q6. Which of the following groups contains ONLY elements of art? **[1]**

(a) Line, balance, colour, rhythm
(b) Balance, rhythm, harmony, unity
(c) Emphasis, proportion, variety, movement
(d) Point, line, shape, form, colour, tone, texture, space

Q7. Several points combined in a row form a path that becomes: **[1]**

(a) A line (b) A shape (c) A tone (d) A texture

Q8. In a Warli painting, human figures are built from circles and triangles joined by simple lines. Which elements of art dominate this folk style? **[1]**

(a) Shape and line (b) Tone and space (c) Texture and form (d) Point and tone

Assertion–Reason

Q9. **Assertion (A):** Colour is a property of light.
Reason (R): An object produces different sensations of colour with the help of the reflection of light. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** A line is the path that a point takes from one place to another through space.
Reason (R): Texture is the surface quality of materials, visual or tactile, such as the feel of sandpaper or tree bark. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. Assertion (A): In a painting, texture can be seen but cannot be felt by touch.
Reason (R): The texture in a painting is a skill of the artist created with the help of colours and strokes, so it may look rough, fizzy or gritty but is visual, not tactile. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. What is form in art? **[1]**

Q13. Define hue. **[1]**

Q14. Name the eight elements of art. **[1]**

Q15. Name any four types of lines. **[1]**

Short Answer (SA)

Q16. What are the two kinds of space? How do we appreciate a painting on the basis of the artist's handling of its space? **[2]**

[SQP 2022-23; SQP 2023-24; SQP 2025-26]

Q17. Colour is a property possessed by an object to produce different sensations with the help of the reflection of light. Explain in short the three properties of colour. **[2]**

[BOARD 2023; BOARD 2025]

Q18. What are tertiary colours? How are they obtained? **[2]**

Q19. In Madhubani paintings, no gaps are left empty – the space is always filled with flowers, animals, birds and geometric designs. Which element of art does this show, and what is its effect on the viewer? **[2]**

Q20. A student paints a poster of a night scene with a glowing window. He keeps everything in deep blue tones and paints the window in bright yellow. Which properties of colour is he contrasting? **[2]**

Q21. Explain the element of point with its role in art. How is a line related to a point? **[2]**

Q22. What do you understand by positive and negative space in a painting? Why are they important? **[2]**

[SQP 2026-27]

Long Answer (LA)

Q23. Explain any six elements of art in your own words. Answer the following: [SQP 2022-23; MS 2022-23] **[6]**

(i) Point, line and shape (1 mark each within this part) [2]
(ii) Colour and tone (1 mark each within this part) [2]
(iii) Texture and space (1 mark each within this part) [2]

Q24. Mention the names of the elements of art and explain how they act as the building blocks of a painting. Answer the following: [SQP 2019-20; SQP 2020-21; MS 2019-20; MS 2020-21 (adapted)] **[6]**

(i) Name and explain any four elements [2]
(ii) How elements become a composition [2]

(iii) Why knowledge of elements matters to the artist [2]

Q25. Your class must design a picture conveying the message 'Save the Tiger'. Plan how you will use six elements of art – point, line, shape, form, colour, tone, texture and space – to make the picture powerful. Answer the following: **[6]**

(i) Point, line and shape [2]

(ii) Form, tone and texture [2]

(iii) Colour and space [2]

Case Study

Case Study: Read the passage and answer the questions that follow. Two friends painted the same subject of 'a fisherman by the river at dusk'. Amina used long horizontal lines for the water and the sky, cool blues and soft grey tones, and left wide empty space around the small figure of the fisherman. Her boat and figure sat quietly in the middle of the calm. Ravi painted the same scene with jagged, broken strokes, hot reds and oranges, and filled every corner of the paper with waves, birds and clouds, leaving no empty area at all.

Q26. Answer the questions that follow: **[4]**

(i) Which element of Amina's use of line creates the feeling of calm, and how? [1]

(ii) Which properties of colour has Ravi used to create his excited mood? [1]

(iii) Compare the two friends' handling of space and state whose picture reads more peaceful and why. [2]

Case Study: Read the passage and answer the questions that follow. In a still-life class, the teacher placed three objects on a table: a rough earthen pot, a shiny steel bowl and a transparent glass of water. Meera painted the pot with dry, broken, jabbing strokes and thick colour; she painted the bowl with flat, even, smooth strokes and left a small white spark on its rim; for the glass she used pale blue with a few crisp white flicks. Her classmates said they could almost 'feel' each surface while looking at the painting.

Q27. Answer the questions that follow: **[4]**

(i) Which element of art is Meera mainly demonstrating through her three different treatments? [1]

(ii) What is the difference between the texture Meera has painted and the real feel of the pot itself? [1]

(iii) How did Meera use tone and line (strokes) differently for the pot and the bowl, and why does it work? [2]

2. Principles of Visual Arts (Composition)

Multiple Choice Questions (MCQs)

Q1. Select the correct statement: **[1]**

[SQP 2020-21; SQP 2019-20]

(a) Unity, harmony, balance and rhythm are principles of art
(b) Unity, harmony, balance and texture are principles of art
(c) Unity, harmony, balance and form are principles of art
(d) Unity, harmony, balance and space are principles of art

Q2. Which principle of art repeats elements to create visual movement? **[1]**

[BOARD 2026]

(a) Balance (b) Rhythm (c) Unity (d) Proportion

Q3. An artist wants a composition to convey the mood and emotion of the scene to the viewer, so that the feeling itself becomes part of the composition. Which limb of the Shadanga guides this? **[1]**

(a) Rupa Bheda (b) Sadrisyam (c) Varnika Bhanga (d) Bhava

Q4. A painter wants to show a calm village festival in a long horizontal banner. She repeats similar huts and trees across the whole banner, keeping the same tones and shapes. Which two principles has she mainly achieved? **[1]**

(a) Contrast and emphasis (b) Harmony and rhythm
(c) Abstraction and proportion (d) Variety and asymmetry

Q5. Repetition of curved lines in a composition creates a visual tempo or beat. This statement defines: **[1]**

(a) Harmony (b) Balance (c) Unity (d) Rhythm

Q6. Which principle of art deals with the size relationship of parts of a work to one another and to the whole? **[1]**

(a) Balance (b) Rhythm (c) Proportion (d) Emphasis

Q7. In which type of balance do the elements radiate outward from a central point, like the petals of a lotus or the spokes of a wheel? **[1]**

(a) Radial balance (b) Asymmetrical balance (c) Formal balance (d) Horizontal balance

Q8. Movement in a painting refers to: **[1]**

(a) The physical motion of the artist while painting
(b) The way the arrangement of elements guides the viewer's eye around the work
(c) The weight of the artwork
(d) The drying time of the colours

Assertion–Reason

Q9. **Assertion (A):** Emphasis in a composition creates a focal point that draws the viewer's eye first.
Reason (R): Emphasis gives focus and importance to one part of the work over the others, so the eye lands there first. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** Contrast places opposites such as light and dark together in a composition.
Reason (R): Contrast is used so that each element stands out and the composition gains visual excitement and clarity. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. **Assertion (A):** Proportion refers to the relationship of the size of parts to one another and to the whole.
Reason (R): Correct proportion always requires that all parts of a figure be equal in size. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. What is rhythm in art? **[1]**

Q13. What does unity mean in a composition? **[1]**

Q14. Name any four principles of art. **[1]**

Q15. Name the limb of Shadanga that stands for gracefulness in a composition. **[1]**

Short Answer (SA)

Q16. What are the four principles of art? Explain each in one line. **[2]**

[BOARD 2024]

Q17. How do the principles of art enable artists to effectively convey their emotions and ideas through the artwork? **[2]**

[SQP 2025-26]

Q18. A student wants to paint a poster that conveys 'energy and action'. Suggest which principle of art he should mainly use and how. **[2]**

Q19. Differentiate between symmetrical and asymmetrical balance with one example of each. **[2]**

Q20. What is variety in art? Why must it be used together with unity? **[2]**

Q21. Explain contrast as a principle of art with two examples. **[2]**

Q22. What is Unity? Define with an example. How does Harmony enhance an artwork? **[2]**

[BOARD 2026]

Long Answer (LA)

Q23. A student has to plan a painting titled 'Festival in My Town' for a competition. Explain how she can use six different principles of art to organise her composition and convey her intent. Answer the following: **[6]**

(i) Choice of balance for stability and mood [1]
(ii) Emphasis for the main subject [1]
(iii) Rhythm and movement for liveliness [1]
(iv) Harmony and unity for oneness [1]
(v) Proportion for believable structure [1]
(vi) Variety and contrast for interest [1]

Q24. Artists often deliberately 'break' perfect balance or proportion. Discuss why an artist may do this, using abstraction and stylization in your answer. Answer the following: **[6]**

(i) Deliberate imbalance and distortion [2]

(ii) Abstraction as deliberate departure from likeness [2]

(iii) Stylization as decorative enhancement [2]

Q25. How do the principles of art structure a composition and convey the artist's intent? Discuss with reference to balance, emphasis, rhythm and harmony. Answer the following: **[6]**

(i) How principles structure a composition [2]

(ii) How they convey intent [2]

(iii) Interrelation of the four named principles [2]

Case Study

Case Study: Read the passage and answer the questions that follow. Ravi paints two versions of the same landscape. Version A: a hill exactly divided by an imaginary vertical line, identical trees on both sides and the sun at the centre, with all parts equally important. Version B: one big banyan tree on the left, a cluster of five small trees and a hut on the right, and a winding path leading the eye from the bottom-right corner towards the hut. His teacher remarks that Version A feels calm and formal, Version B feels natural and lively, and the hut in Version B is where the eye finally rests.

Q26. Answer the questions that follow: **[4]**

(i) Name the type of balance used in Version A. [1]

(ii) Name the type of balance used in Version B and justify in one line. [1]

(iii) Which principle makes the eye rest on the hut in Version B, and how has the artist achieved it? [2]

Case Study: Read the passage and answer the questions that follow. Two posters on 'Save Water' were compared. Poster 1 was filled with twenty different motifs – taps, clouds, buckets, fish, slogans – in twenty different colours, and viewers could not say what it was about. Poster 2 showed one large hand turning off a tap, drawn boldly against a plain background, with three small droplets repeating in a row below the slogan. Everyone's eye went straight to the hand.

Q27. Answer the questions that follow: **[4]**

(i) Poster 1 used plenty of variety yet failed. Which principle was missing in it? [1]

(ii) Which principle of art makes the hand the focal point of Poster 2? [1]

(iii) How does the row of three repeated droplets in Poster 2 use another principle, and what does it add to the poster? [2]

3. Methods and Materials of Painting

Multiple Choice Questions (MCQs)

Q1. Which of the following is the correct classification of brushes based on their bristles? **[1]**

[BOARD 2024 (adapted)]

(a) Soft and Black bristle brushes
(b) Smooth and Strong bristle brushes
(c) Soft and Hog bristle brushes
(d) Hog and Bright bristle brushes

Q2. In oil pastels, the pigment is suspended in: **[1]**

[MS 2025-26 (adapted)]

(a) Wax (b) Oil (c) Gum arabic (d) Water

Q3. Which medium is generally used in the tempera technique? **[1]**

[SQP 2022-23 Q1D (adapted)]

(a) Water colour (b) Pastel colour (c) Oil colour (d) Ink colour

Q4. The technique of building up multiple layers of the same watercolour is called: **[1]**

(a) Layering (b) Stippling (c) Impasto (d) Gluing

Q5. Creating tone with small dots instead of lines is called: **[1]**

(a) Stippling (b) Hatching (c) Layering (d) Impasto

Q6. Which surface is described as 'highly textured' and favoured for watercolour washes? **[1]**

(a) Cold-pressed paper (b) Butter paper (c) Newsprint (d) Kite paper

Q7. The standing support that keeps the drawing board or canvas at an angle, with holes or screws to adjust its height, is called: **[1]**

[Term 1 2021-22 Q15 (adapted)]

(a) Palette (b) Easel (c) Chalk board (d) White board

Q8. Which of the following statements is NOT true about water colours? **[1]**

[SQP 2026-27]

(a) It is a transparent and luminous medium
(b) Water colours are not water-soluble
(c) The easiest method is to work from light to dark
(d) Wash technique is a basic watercolour technique

Assertion–Reason

Q9. **Assertion (A):** Watercolour is called a transparent medium.
Reason (R): In watercolour, light is maintained by letting the white of the paper shine through thin layers. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** Sable-hair (soft) brushes are best for oil painting.
Reason (R): Hog-hair brushes are hard and springy, suited to thick oil and poster colour. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. **Assertion (A):** Hatching is a technique used to create tonal effects.

Reason (R): In hatching, parallel lines are made close to each other. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. What is a palette used for? **[1]**

Q13. Which brush shape is used for flat backgrounds and surfaces? **[1]**

Q14. What is the binder in watercolour called? **[1]**

Q15. Name the technique in which wet colour is applied to wet paper so colours fuse softly. **[1]**

Short Answer (SA)

Q16. Write the difference between oil pastels and crayons. **[2]**

[MS 2025-26 (adapted)]

Q17. Name any four materials of painting and mention one merit of each. **[2]**

[MS 2019-20 (adapted)]

Q18. The school art room must buy tools for a unit on watercolour landscapes. List four purchases with a one-line reason each. **[2]**

Q19. Write about the different types of pencils used in art. **[2]**

[MS 2026-27 (adapted)]

Q20. Your friend wants to paint a bold notice-board poster in flat bright colours that must read clearly from far away. Suggest the medium, surface and two brushes, with one reason each. **[2]**

Q21. A student claims: 'Brushes do not matter; any brush can do any job.' Give two counter-examples from brush types. **[2]**

Q22. Explain in short any two of the following watercolour techniques: wash technique; wet on dry; wet into wet. **[2]**

[SQP 2021-22 Term 2 Q5a (adapted)]

Long Answer (LA)

Q23. Watercolour as a medium is renowned for its capacity to evoke lightness and fluidity, allowing colours to blend and flow as no other paint can easily replicate. Answer the following: [SQP 2024-25 / Board 2024 Q8 (adapted)] **[6]**

(i) Write a short note on any three watercolour techniques. [3]

(ii) Explain in brief any three tools you will use to create a watercolour painting and why. [3]

Q24. 'Technique is the grammar of painting: without it, feeling cannot speak.' Explain any six techniques from your course, each with its use. Answer the following: **[6]**

(i) Watercolour techniques [3]

(ii) Line, texture and relief techniques [3]

Q25. Your class is painting the school corridor wall with a 'nature' mural. Plan the materials, techniques and safety in three parts. Answer the following: **[6]**

(i) Medium and tools [2]

(ii) Techniques [2]

(iii) Safety and care of tools [2]

Case Study

Case Study: Read the passage and answer the questions that follow. A watercolour demo goes wrong: the teacher wet the paper, dropped in colour, then kept re-stroking the sky for ten minutes. The colours turned muddy, the paper pilled under the brush, and the highlights were gone. She then showed the class the correct sequence on a fresh sheet: draw lightly, wet the sky area, drop colour once, leave it alone until dry, then add the distant hills wet-on-dry, and finally touch the smallest details.

Q26. Answer the questions that follow: **[4]**

(i) Name the two techniques in the correct sequence for the sky and the hills. [2]

(ii) Why did the first attempt fail? Give two reasons from the passage. [2]

Case Study: Read the passage and answer the questions that follow. An exhibition label reads: 'This landscape was painted in the 1860s: the artist first stretched paper on a board, then worked the sky wet-into-wet within minutes, glazed the distant hills in three thin layers on dry days, dragged a nearly dry brush across the water for sparkle, and left the boat's sail untouched paper-white.'

Q27. Answer the questions that follow: **[4]**

(i) Identify all four techniques named or described in the label. [2]

(ii) Why did the sail stay paper-white? Explain the principle in two lines. [2]

4. Painting: Bodhisattva Padmapani (Ajanta)

Multiple Choice Questions (MCQs)

Q1. The Bodhisattva Padmapani is shown standing in which pose? **[1]**

[SQP 2022-23 Q7A (adapted)]

(a) Samabhanga (rigidly straight) (b) Tribhanga (three bends)
(c) Padmasana (seated lotus pose) (d) Flying pose

Q2. In the painting, the Bodhisattva Padmapani holds the lotus in his: **[1]**

[SQP 2022-23 Q7A (adapted)]

(a) Left hand (b) Right hand (c) Both hands (d) Folded hands

Q3. The binding agents used in the Ajanta murals were: **[1]**

[SQP 2025-26 Q15 (adapted)]

(a) Oil and wax (b) Gum and egg white (c) Only water (d) Honey and milk

Q4. Which of the following statements about the Padmapani mural is NOT true? **[1]**
(a) It was painted with gum and egg white as binders
(b) It was painted in oil colours on canvas
(c) Its outlines are dark and firm
(d) It uses about six earth and mineral colours

Q5. How does the Bodhisattva wear his hair? **[1]**
(a) Shaven head (b) Long hair hanging below the jewelled crown
(c) Tight top-knot only (d) Braided with ribbons on the shoulder

Q6. The single string of pearls worn by the Bodhisattva, with a blue sapphire at the centre, is called: **[1]**

(a) Ekavali (b) Yajnopavita (c) Kundala (d) Mukuta

Q7. The lower lip of the Bodhisattva is described as: **[1]**

(a) Thin and tight (b) Full and sensuous (c) Hidden by a veil (d) Painted blue

Q8. What kind of lotus does the Bodhisattva hold? **[1]**

(a) Red lotus (b) White lotus (c) Blue lotus (d) Golden lotus

Assertion–Reason

Q9. **Assertion (A):** The figure of Padmapani appears to sway gently although it is a wall painting.
Reason (R): The figure stands in the tribhanga pose, bending at the neck, waist and knee. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** Gum and egg white were used as binding agents in the Ajanta murals.
Reason (R): Binders fix the dry pigments to the prepared wall surface so the paint layer endures. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. **Assertion (A):** The Ajanta artists painted directly on the bare rock of the cave.
Reason (R): A plaster of clay, cow dung and rice husk, finished with lime paste, was first applied to the rough wall. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. Which flower does the Bodhisattva hold, and in which hand? **[1]**

Q13. What does the word 'Padma' mean? **[1]**

Q14. Name the three materials of the wall plaster on which the murals were painted. **[1]**

Q15. What was the function of a Stupa (Chaitya) cave? **[1]**

Short Answer (SA)

Q16. Describe the technique and materials with which the Padmapani mural was painted. **[2]**

[SQP 2022-23 Q7A (adapted)]

Q17. What is the tribhanga pose? What effect does it give to the figure of Padmapani? **[2]**

Q18. A museum visitor stops before a reproduction and says: 'The figure seems alive, though only six colours were used.' Explain to the visitor how the painting achieves this. **[2]**

Q19. Why is the Bodhisattva painted larger than the figures around him? **[2]**

Q20. Which colours were used in the painting, and where did they come from? **[2]**

[SQP 2022-23 Q7A (adapted)]

Q21. Why have the Ajanta murals survived for nearly 1,500 years? Give two reasons from their materials and technique. **[2]**

Q22. What does the blue lotus in the painting symbolise? **[2]**

Long Answer (LA)

Q23. Evaluate the painting of the Bodhisattva Padmapani on the basis of the Shadanga (six limbs of painting). Answer the following: [SQP 2025-26 Q15 (adapted)] **[6]**

(i) Name the six limbs and apply each to the Padmapani. [3]
(ii) Mention the place and period of the painting. [1]
(iii) Describe the fresco technique of the mural in one point. [1]
(iv) State the symbolic meaning of the blue lotus. [1]

Q24. A museum plans a display titled 'Compassion in Stone and Colour: Ajanta'. You must write three panels on the Padmapani mural. Draft the panels. Answer the following: **[6]**

(i) Panel 1 – Where and when. [2]
(ii) Panel 2 – What is shown. [2]
(iii) Panel 3 – How and why it matters. [2]

Q25. Explain the symbolism of the Bodhisattva Padmapani under three heads: the lotus, the face and eyes, and the body. Answer the following: **[6]**

(i) The lotus. [2]
(ii) The face and eyes. [2]
(iii) The body. [2]

Case Study

Case Study: Read the passage and answer the questions that follow. A museum holds a reproduction of an ancient Indian mural: a prince-like figure stands swaying gently, bends at his neck, waist and knee; in his right hand is a blue lotus; his eyes are lotus-shaped, half-closed, gazing down; he wears a big jewelled crown and a single string of pearls with a blue sapphire; around him, smaller figures of princesses and commoners look toward him. The label is missing.

Q26. Answer the questions that follow: **[4]**

(i) Identify the painting, its cave and site. [2]

(ii) List the two clues that most helped your identification, and why. [2]

Case Study: Read the passage and answer the questions that follow. A student's project slide states: 'The Padmapani, painted in the 15th century CE in Cave 16 of Ajanta, shows a warrior king holding a red rose, staring boldly at the sky, in a stiff straight pose, with garlands of marigolds and oil colours on wood.' The teacher circles six errors.

Q27. Answer the questions that follow: **[4]**

(i) Correct any four errors from the slide. [2]

(ii) Which single feature should the student examine first to date and place the painting correctly, and why? [2]

5. Sculpture: Ashokan Lion Capital (Mauryan)

Multiple Choice Questions (MCQs)

Q1. Which set of animals is carved on the abacus of the Lion Capital? **[1]**

(a) Lion, tiger, deer and elephant
(b) Elephant, bull, horse and lion
(c) Bull, horse, peacock and deer
(d) Elephant, rhinoceros, buffalo and lion

Q2. The Lion Capital was erected by Ashoka to mark which historical event? **[1]**

(a) The birth of the Buddha at Lumbini
(b) The Buddha's first sermon at the Deer Park of Sarnath
(c) The enlightenment of the Buddha at Bodh Gaya
(d) The mahaparinirvana of the Buddha at Kushinagar

Q3. The four lions of the Lion Capital face: **[1]**

(a) The four cardinal directions
(b) All towards the front
(c) Upwards towards the sky
(d) Downwards at the viewer

Q4. The sculptor of the Lion Capital depicted the animals in 'vigorous movement'. Which feature of the carving conveys this movement? **[1]**

(a) The animals' legs shown mid-stride with muscles taut
(b) The animals are shown seated and still
(c) The animals are shown lying down
(d) The animals are shown half-hidden behind the wheels

Q5. Which of the following shows the correct order of the parts of the Ashokan pillar from top to bottom? **[1]**

(a) Shaft, inverted lotus, abacus, lions
(b) Lions, abacus, inverted lotus, shaft
(c) Abacus, lions, shaft, inverted lotus
(d) Inverted lotus, lions, abacus, shaft

Q6. The mirror-like shine on the surface of the Lion Capital is known as the: **[1]**

(a) Gupta glaze (b) Mauryan polish (c) Ellora finish (d) Chola lacquer

Q7. The horse carved on the abacus of the Lion Capital symbolises: **[1]**

(a) The royal strength of the Mauryan army
(b) Royalty, and the worldly desire which the Buddha left behind when he rode away from his palace
(c) The speed of the messengers who carried Ashoka's edicts
(d) The trade routes of the Mauryan empire

Q8. In which state of India is Sarnath, the site of the Lion Capital, located? **[1]**

(a) Bihar (b) Madhya Pradesh (c) Uttar Pradesh (d) Maharashtra

Assertion–Reason

Q9. **Assertion (A):** The National Emblem of India is an exact copy of the complete Ashokan pillar of Sarnath.
Reason (R): The emblem is adopted from the Lion Capital of Ashoka, showing the lions mounted on the abacus with a bull, a horse and the Dharma Chakra. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** The wheels carved on the abacus of the Lion Capital have twenty-four spokes.
Reason (R): The twenty-four spokes were carved to represent the twenty-four tirthankaras of the Jains. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. **Assertion (A):** The inverted lotus of the Lion Capital was carved simply as a decorative flower with no further meaning.
Reason (R): The lotus blooms in muddy water yet stays pure, so it symbolises spiritual awakening and rising above adversity. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. Which stone was used to carve the Lion Capital? **[1]**

Q13. How many lions are carved on the Lion Capital, and which way do they face? **[1]**

Q14. Name any five parts of the original Ashokan pillar. **[1]**

Q15. A coin collector sees a four-lion emblem on an Indian coin. From which ancient sculpture is this emblem taken? **[1]**

Short Answer (SA)

Q16. The Sarnath Lion Capital was erected at the Deer Park on the outskirts of Varanasi. Write the names of the four animals carved on its abacus and explain in brief the structure of the Lion Capital. **[2]**

[BOARD 2023 (adapted); SQP 2021-22 Term 2 (adapted)]

Q17. What are the four animals on the abacus of the Lion Capital, and what does the inverted lotus below it symbolise? **[2]**

[SQP 2025-26]

Q18. Where is the Lion Capital situated, and what do the four lions symbolise? **[2]**

[SQP 2021-22 Term 2 (adapted)]

Q19. How is the Ashoka Chakra on the Indian national flag related to the Lion Capital? **[2]**

Q20. A student says: 'The Lion Capital is just a decorative animal sculpture.' As a student of art appreciation, give two points correcting this view. **[2]**

Q21. A classmate argues that the animals on the abacus are carved 'just to fill the space'. Refute this in two points using their symbolism. **[2]**

Q22. The Lion Capital is a three-dimensional monolithic sculpture showing four lions mounted back to back on a circular abacus. Where is this Lion Capital situated, and what does it symbolise? **[2]**

[BOARD 2024 (adapted)]

Long Answer (LA)

Q23. Where has the National Emblem been taken from? Symbolically describe the four lions sitting back-to-back on the Ashokan Capital. Also throw light on what the chakra, the animals and the wheels on the abacus, and the inverted lotus under it symbolise. Answer the following: [SQP 2024-25 (adapted)] **[6]**

(i) Source of the National Emblem [2]

(ii) Symbolism of the four lions back-to-back [2]

(iii) Symbolism of the chakra, abacus animals, wheels and inverted lotus [2]

Q24. The Lion Capital is admired as the finest sculptural achievement of the Mauryan period. Discuss its artistic and technical excellence. Answer the following: **[6]**

(i) Technical excellence [2]

(ii) Artistic excellence [2]

(iii) Design excellence [2]

Q25. Explain the structure of the Ashokan pillar of Sarnath, part by part, with the symbolic meaning of each part. Answer the following: **[6]**

(i) The crowning wheel and the four lions [2]

(ii) The abacus [2]

(iii) The inverted lotus and the shaft [2]

Case Study

Case Study: Read the passage and answer the questions that follow. In the 3rd century BCE, an emperor who had renounced war after a bloody campaign wanted to proclaim his new faith across his vast realm. He raised sandstone pillars at places sacred to the Buddha. At a Deer Park near Varanasi, where the Buddha had preached his first sermon, the masons crowned one pillar with a masterpiece: four great lions, backs together, gazing out over the four quarters of the world, above a carved drum of running animals and wheels, above a flower turned upside down. The stone came from Chunar and shone like metal. Millennia later the young republic of India placed this image on its coins and documents.

Q26. Answer the questions that follow: **[4]**

(i) Name the emperor, the dynasty and the historical event the site commemorates. [1]

(ii) Identify the flower turned upside down and state its symbolism. [1]

(iii) Which modern national symbols are taken from this sculpture? Explain the connection. [2]

Case Study: Read the passage and answer the questions that follow. After the Kalinga war, the emperor Ashoka turned from conquest to teaching. His new message, dhamma – righteous conduct, truth, non-violence and respect for all life – had to reach every corner of his empire. He chose stone to speak for him: tall sandstone pillars raised at sacred places, carrying edicts and crowned with symbols. The finest crown was carved at Sarnath: lions for royal strength, a wheel for the law of righteousness, animals recalling the Buddha's life, and a lotus for purity. The same images still speak today – on the emblem of the republic, on its flag, and beneath the words 'truth alone triumphs'.

Q27. Answer the questions that follow: **[4]**

(i) What was Ashoka's dhamma? State any two of its teachings. [1]

(ii) Why did Ashoka choose the lion AND the wheel together on the Sarnath capital? [1]

(iii) Which words of the motto mean 'truth alone triumphs', and how do the capital's symbols support this motto? [2]

6. Architecture: Kailashnatha Temple (Ellora)

Multiple Choice Questions (MCQs)

Q1. With what was the Kailashnath temple primarily constructed? **[1]**

[BOARD 2025]

(a) Brick and mortar (b) Gemstones and sandstone
(c) Carved out of a single rock (d) Wood and plaster

Q2. Where is the Kailashnatha temple situated? **[1]**

[SQP 2025-26]

(a) Ajanta (b) Ellora (c) Mithila (d) Bagh

Q3. Which of the following is a part of the Kailashnatha Temple? **[1]**

[SQP 2026-27]

(a) Garbhagriha (b) Chaitya window (c) Stupa base (d) Torana arch

Q4. A guide wants to explain 'scale' to visitors. Which figure best conveys the vastness of the Kailashnatha Temple? **[1]**

(a) It is about 300 feet long, 175 feet wide and about 100 feet deep
(b) It has two storeys
(c) It took one year
(d) It has sixteen pillars

Q5. Approximately how much rock was excavated to create the Kailashnatha Temple? **[1]**

(a) About three thousand cubic feet (b) About three million cubic feet
(c) About three hundred cubic feet (d) About thirty million cubic feet

Q6. Which cave number at Ellora holds the Kailashnatha Temple? **[1]**

(a) Cave 1 (b) Cave 9 (c) Cave 16 (d) Cave 26

Q7. A student claims the Kailashnatha Temple was 'built up from the ground like ordinary temples'. The detail that corrects this claim is: **[1]**

(a) It has a shikhara
(b) It was carved by removing rock from a single mass, starting from the top
(c) It is made of marble
(d) It stands on a hill

Q8. The master architect associated with the Kailashnatha Temple in tradition is: **[1]**

(a) Kokasa (b) Vishvakarma (c) Maya (d) Amarasilpa

Assertion–Reason

Q9. **Assertion (A):** The Kailashnatha Temple is called a monolithic temple.
Reason (R): It was carved out of a single great rock by removing the stone around it. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** The Kailashnatha Temple belongs to the Rashtrakuta period.
Reason (R): It was created at Ellora in the 8th century CE under King Krishna I. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. **Assertion (A):** The Kailashnatha Temple could have been built faster by adding stone blocks from the bottom.
Reason (R): Rock-cut carving proceeds by subtraction; once carved, the temple could not have been 'built' by adding blocks. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. Name the state in which the Kailashnatha Temple is located. **[1]**

[SQP 2025-26]

Q13. Who was the Rashtrakuta king who got the Kailashnatha Temple built? **[1]**

Q14. Name the cave number of the Kailashnatha Temple at Ellora. **[1]**

Q15. Which stone animals appear to support the base of the temple? **[1]**

Short Answer (SA)

Q16. Who was the main ruler to construct the famous Kailashnath temple of Ellora and what is the speciality of the temple? Explain in brief. **[2]**

[BOARD 2022 Comptt]

Q17. Write a short note on the architecture of the Kailashnatha Temple covering its name, location, material and size. **[2]**

[SQP 2023-24 (adapted)]

Q18. Write a short note on the shikhara of the Kailashnatha Temple. **[2]**

Q19. A student writes: 'The Kailashnatha Temple must have taken exactly one year to build.' Based on the scale of the work, explain in two points why such a claim is hard to believe. **[2]**

Q20. Why is the Kailashnatha Temple called an architectural wonder? Give two reasons. **[2]**

Q21. Name the two epics depicted on the walls of the Kailashnatha Temple and give one example of a scene from each. **[2]**

Q22. The Kailash Temple at Ellora is considered a masterpiece of Indian rock-cut architecture. Write its architectural features. **[2]**

[SQP 2026-27 (adapted)]

Long Answer (LA)

Q23. Formed from a single block of excavated stone, the Kailashnath temple is considered one of the most impressive cave temples in India. Write a short note on the following features of the Kailashnath temple: Answer the following: [BOARD 2024 (adapted)] **[6]**

(i) Architectural beauty [2]
(ii) Who built the temple of Kailashnath? What is the medium? [2]
(iii) What is the meaning of vertical excavation? [2]

Q24. The Indian temple is designed to lead the worshipper from the outer world to the inner world. Taking the

Kailashnatha Temple as your example, describe this journey through its parts. Answer the following: **[6]**

(i) The outer world: gateway and courtyard [2]

(ii) The middle stage: halls and Nandi [2]

(iii) The inner world: the sanctum [2]

Q25. A sculptor friend argues that 'carving from the top down is the hardest way to build'. Using the Kailashnatha Temple, explain why she is right, and what skills the carvers needed. Answer the following: **[6]**

(i) Why top-down carving is hardest [2]

(ii) Skills the carvers needed [2]

(iii) Evidence that they succeeded [2]

Case Study

Case Study: Read the passage and answer the questions that follow. In the 8th century CE, a Rashtrakuta king ordered a temple unlike any other. Instead of assembling stones, his sculptors selected one great mass of basalt at Ellora and began carving from the very top, cutting downwards year after year. About three million cubic feet of rock was removed and carried away, and what remained standing was a complete temple complex: gateway, pavilion of the bull, halls, sanctum and a tower like a mountain peak. Today the remains of the removed stone have still not been found.

Q26. Answer the questions that follow: **[4]**

(i) Name the temple, its patron king and its location. [1]

(ii) Which technique does the passage describe? Explain it in one line. [1]

(iii) Why is the disappearance of the removed rock astonishing? Support your answer with the figure given in the passage. [2]

Case Study: Read the passage and answer the questions that follow. A travel blog lists 'five things not to miss at Ellora Cave 16'. (1) The gate where two rivers stand. (2) The bridge that was never built. (3) The bull who watches the door. (4) The stone mountain the demon could not move. (5) The pot on the very top.

Q27. Answer the questions that follow: **[4]**

(i) Decode items (1) and (3). [1]

(ii) Why is the bridge 'never built'? [1]

(iii) Decode items (4) and (5) and connect them to the temple's central idea. [2]

7. Indian Folk Art: Madhubani and Warli Paintings

Multiple Choice Questions (MCQs)

Q1. The 'Chowk' in Warli painting is made on the occasion of: **[1]**

[SQP 2022-23 (adapted)]

(a) Harvest of rice
(b) Marriage, in honour of the goddess Palaghata
(c) Holi festival
(d) Death rites

Q2. Which of these is a characteristic of Madhubani painting? **[1]**

[MS 2026-27 (adapted)]

(a) Deep perspective and shading
(b) Bold outlines, flat bright colours and no empty space
(c) Only black and white lines
(d) Marble dust texture

Q3. Madhubani painting belongs to which state of India? **[1]**

[BOARD 2023]

(a) Bihar (b) Odisha (c) Assam (d) Rajasthan

Q4. Which one is NOT a traditional colour source of Madhubani painting? **[1]**

(a) Palasha flowers for orange-red
(b) Indigo for blue
(c) Turmeric for yellow
(d) Acrylic paint from market

Q5. Madhubani and Warli paintings are similar because both: **[1]**

[BOARD 2024 (adapted)]

(a) Belong to the same state
(b) Are folk arts that began on hut walls with geometric figures and natural materials
(c) Use the same five styles
(d) Are made only with brushes bought from market

Q6. The black colour used in Madhubani painting is prepared from: **[1]**

(a) Soot and cow dung (b) Charcoal and gum (c) Iron filings (d) Black clay

Q7. Warli painting takes its name from: **[1]**

(a) A village called Warli
(b) The Warli tribe that paints it
(c) The Warli word for wall
(d) A brush called warli

Q8. Which statement about Warli painting is TRUE? **[1]**

(a) It uses a rich palette of many colours
(b) It is essentially white line work on a geru background
(c) It is painted with expensive brushes
(d) It is done only on canvas

Assertion–Reason

Q9. **Assertion (A):** Warli paintings are traditionally white on a geru background.
Reason (R): The white is rice paste mixed with gum and the ground is coated with red-ochre earth. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q10. **Assertion (A):** The kohber style of Madhubani is painted in the wedding chamber.
Reason (R): Kohber paintings carry symbols of fertility and married happiness such as the lotus, bamboo grove, sun and moon. **[1]**

(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Q11. **Assertion (A):** Both Madhubani and Warli paintings are close to mathematics.
Reason (R): Both arts build their worlds from circles, triangles, squares and lines. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. What is used to make the white colour in Warli painting? **[1]**

Q13. On which surfaces was Madhubani painting traditionally made? **[1]**

Q14. A crafts shop sells 'Mithila' painting. What does that mean? **[1]**

Q15. What is the 'godna' style of Madhubani? **[1]**

Short Answer (SA)

Q16. Madhubani painting belongs to which state? Mention any three characteristics of this painting. **[2]**

[BOARD 2023]

Q17. What is the origin of the name 'Madhubani'? What occasions call for this painting? **[2]**

[MS 2025-26 (adapted)]

Q18. Describe the main characteristics of Madhubani painting. **[2]**

[MS 2026-27 (adapted)]

Q19. You have to present one Indian folk art at the school fair. Which will you choose – Madhubani or Warli – and why? Give two reasons. **[2]**

[BOARD 2025 (adapted)]

Q20. Who practised Madhubani painting traditionally, and on what occasions was it created? **[2]**

Q21. Your friend calls Madhubani 'just decoration'. Using its conventions, give two points to show it is a meaningful art. **[2]**

Q22. Write a short note on the themes of Warli painting. **[2]**

[BOARD 2026 (adapted)]

Long Answer (LA)

Q23. Explain the visual language of Warli painting: its shapes, symbols and sense of movement, with examples. Answer the following: **[6]**

(i) Shapes [2]
(ii) Symbols [2]
(iii) Movement [2]

Q24. Warli painting is one of the oldest folk arts of India. Describe it in detail under the headings: people and place, materials and technique, and themes. Answer the following: [BOARD 2026 (adapted)] **[6]**

(i) People and place [2]
(ii) Materials and technique [2]

(iii) Themes [2]

Q25. 'Warli is not decoration; it is the tribe's scripture on the wall.' Discuss this statement with reference to the Chowk, the Tarpa dance and the themes of Warli painting. Answer the following: **[6]**

(i) The Chowk as sacred text [2]

(ii) The Tarpa dance as celebration [2]

(iii) Themes as record [2]

Case Study

Case Study: Read the passage and answer the questions that follow. In a Warli home, the night before the wedding, the women mix geru with water and wash a large patch of the inner wall reddish-brown. Then one of them chews the end of a bamboo twig, dips it in rice paste mixed with gum, and draws a square. Inside the square rise the figures of the goddess and her attendants, ringed with white dots. The family circles the square, singing. On the other walls, tiny two-triangle figures begin to dance in a spiral around a man with a long pipe.

Q26. Answer the questions that follow: **[4]**

(i) Name the square being painted, the goddess it honours, and the occasion. [1]

(ii) What is the white colour made of, and with what tool is it applied? [1]

(iii) Explain the dance scene: what is the pipe, and what does the spiral show? [2]

Case Study: Read the passage and answer the questions that follow. A crafts e-commerce site lists two products. Product 1: 'Hand-painted wall cloth – Durga slaying the demon, lotus borders, fish and peacocks in every gap, colours of soot, indigo and rice – from a women's cooperative in Bihar.' Product 2: 'Hand-painted cotton saree – white dancers in a spiral around the tarpa player, elephants and trees, on an earth-red ground – from a tribal collective in the Sahyadri hills.' A student is asked: 'Which product belongs to which art, and what tells you so?'

Q27. Answer the questions that follow: **[4]**

(i) Match each product with its folk art and state. [1]

(ii) List the clues you used for Product 1. [2]

(iii) List the clues you used for Product 2. [1]

Answer Key (MCQs and Assertion–Reason)

Ch. 1: Q1-(b), Q2-(d), Q3-(c), Q4-(b), Q5-(c), Q6-(d), Q7-(a), Q8-(a), Q9-(a), Q10-(b), Q11-(a)

Ch. 2: Q1-(a), Q2-(b), Q3-(d), Q4-(b), Q5-(d), Q6-(c), Q7-(a), Q8-(b), Q9-(a), Q10-(a), Q11-(c)

Ch. 3: Q1-(c), Q2-(b), Q3-(a), Q4-(a), Q5-(a), Q6-(a), Q7-(b), Q8-(b), Q9-(a), Q10-(d), Q11-(a)

Ch. 4: Q1-(b), Q2-(b), Q3-(b), Q4-(b), Q5-(b), Q6-(a), Q7-(b), Q8-(c), Q9-(a), Q10-(a), Q11-(d)

Ch. 5: Q1-(b), Q2-(b), Q3-(a), Q4-(a), Q5-(b), Q6-(b), Q7-(b), Q8-(c), Q9-(d), Q10-(c), Q11-(d)

Ch. 6: Q1-(c), Q2-(b), Q3-(a), Q4-(a), Q5-(b), Q6-(c), Q7-(b), Q8-(a), Q9-(a), Q10-(a), Q11-(d)

Ch. 7: Q1-(b), Q2-(b), Q3-(a), Q4-(d), Q5-(b), Q6-(a), Q7-(b), Q8-(b), Q9-(a), Q10-(a), Q11-(a)