CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Question Bank – Set 2

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.

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1. Elements of Visual Arts

Multiple Choice Questions (MCQs)

Q1. The path that a point takes from one place to another through space is called: **[1]**

[BOARD 2023; BOARD 2026]

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

Q2. What is texture? **[1]**

[SQP 2021-22]

(a) Surface properties or quality of materials (b) Nature of oil
(c) Mineral size (d) Drawing technique

Q3. What are the three main properties of colours? **[1]**

[BOARD 2025]

(a) Hue, Value and Intensity (b) Bottle, Tube and Pencil
(c) Light, Dark and Black (d) Tube, Pencil and Chalk

Q4. What are the colours that produce a cooling effect? **[1]**

[SQP 2021-22]

(a) Red and Yellow (b) Blue and Green (c) Black and White (d) Red and Black

Q5. How many colours are there in a rainbow? **[1]**

[SQP 2021-22]

(a) 3 (b) 6 (c) 7 (d) 8

Q6. By which device can we see the presence of colours in a ray of light? **[1]**

[SQP 2021-22]

(a) Mirror (b) Prism (c) Telescope (d) X-ray

Q7. A poster leaves large empty areas of plain background around a single bold figure of a bird, and the bird stands out strikingly. Which element is being used most cleverly here? **[1]**

(a) Space (b) Tone (c) Texture (d) Point

Q8. What is the property of colour? **[1]**

[SQP 2022-23]

(a) Light (b) Water (c) Earth (d) Sky

Assertion–Reason

Q9. **Assertion (A):** A point, though the smallest element of art, can act as the focus of a visual.
Reason (R): A point has very small existence in space, and several points combined form a path that becomes a line. **[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):** In a composition, positive space and negative space are equally important.
Reason (R): Positive space is the space of the subject matter, and negative space is the space around and between the subjects; together they create balance and a focal point in the composition. **[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):** A student paints a two-dimensional triangle, and then adds shading to make it look like a solid pyramid.
Reason (R): The third dimension in a painting can be obtained through tones. **[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 are positive and negative space? **[1]**

Q13. Define a point in art. **[1]**

Q14. A student shades a flat circle with light and dark tones so that it looks like a solid ball. Which element of art does this shading use? **[1]**

Q15. Name the colours of VIBGYOR. **[1]**

Short Answer (SA)

Q16. What do you understand by positive and negative space in a painting? Why are they important? **[2]**

[SQP 2026-27]

Q17. Colour is an element of art. It gives meaning to an artwork and can also invoke strong emotions. Explain how different colours can be classified into analogous and complementary colours, and into warm and cool colours. **[2]**

[BOARD 2024]

Q18. A student wants to create the texture of a rough tree trunk and a smooth silk cloth in her painting. Suggest how she should use this element of art for each surface. **[2]**

Q19. Write short notes on tint and shade with one example of each. **[2]**

Q20. Differentiate between geometrical and natural/organic shapes with two examples of each. **[2]**

Q21. While arranging and painting a still life, which elements of art need to be taken care of, and why? **[2]**

[SQP 2019-20 (adapted); SQP 2020-21 (adapted); MS 2019-20]

Q22. How is space important in a composition? Explain by giving a brief note on positive and negative space. **[2]**

[BOARD 2025]

Long Answer (LA)

Q23. Define line and describe its various types with the effect or emotion each type creates. Why is line called the most expressive element of art? Answer the following: **[6]**

(i) Definition and kinds [2]

(ii) Effects of line types [2]

(iii) Why line is the most expressive element [2]

Q24. What is space in art? Explain its two kinds and their importance, with examples from painting. Answer the following: **[6]**

(i) Meaning of space [2]

(ii) Positive and negative space [2]

(iii) Importance and appreciation through space [2]

Q25. Explain the element of texture in detail: its two kinds, how a painter creates texture, and its role in a painting. Answer the following: **[6]**

(i) Meaning and kinds [2]

(ii) How a painter creates texture [2]

(iii) Role of texture in a painting [2]

Case Study

Case Study: Observe the described artwork and answer the questions. [Artwork: Tarpa dance, Warli painting, Maharashtra; white rice-paste stick figures on a red-ochre mud wall; dancers spiral in an unbroken circle around a central horn player; each figure is two triangles joined at the tip with a circle for the head and slanting lines for arms and legs.]

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

(i) Which basic geometrical shapes are used to build each human figure in this painting? [1]

(ii) Which element of art creates the sense of movement of the dancing figures? [1]

(iii) The painting uses only white on a red-ochre ground with no shading. Which element of art is almost absent, and what is the effect of its absence? [2]

Case Study: Observe the described artwork and answer the questions. [Artwork: Bodhisattva Padmapani, mural, Ajanta Cave 1, c. late 5th century CE, Vakataka period; a princely figure in the tribhanga pose holds a blue lotus; the contours are drawn with soft, flowing brush lines; the colours are warm earth tones – light red, brown, green and blue – made from mineral and earth pigments; gentle shading models the nose and face; the Bodhisattva stands much larger than the attendants around him.]

Q27. Answer the questions that follow: **[6]**

(i) Which quality of line has the artist used to express the grace of the figure? Justify. [1]

(ii) Identify the colour group (warm or cool) that dominates the mural, and name the symbolic colour of the lotus. [1]

(iii) How has the artist used tone in this mural? Give one example from the description. [1]

(iv) How is space handled to make the Bodhisattva the focus of the mural? Explain in two points. [2]

(v) From the description, identify the element shown by 'softness of the painted skin and drapery' that viewers notice with their eyes alone. [1]

2. Principles of Visual Arts (Composition)

Multiple Choice Questions (MCQs)

Q1. To make a painting more interesting, artists create a focal point, which is referred to as: **[1]**

[SQP 2026-27; SQP 2024-25]

(a) Unity (b) Variety (c) Rhythm (d) Emphasis

Q2. Asymmetrical balance can also be called: **[1]**

[BOARD 2024]

(a) Formal balance (b) Radial balance (c) Informal balance (d) Equal balance

Q3. When the elements of a composition are arranged equally on both sides of an imaginary central line, the balance is called: **[1]**

(a) Symmetrical balance (b) Asymmetrical balance (c) Radial balance (d) Informal balance

Q4. Which principle is created when an artist combines similar or related elements throughout a work so that they fit together pleasingly? **[1]**

(a) Contrast (b) Emphasis (c) Variety (d) Harmony

Q5. The sense of oneness and completion in an artwork, where all components complement and support each other, is called: **[1]**

(a) Unity (b) Variety (c) Proportion (d) Contrast

Q6. An artist places rough texture beside smooth texture, and dark tones beside light tones, to make each part stand out. Which principle is being used? **[1]**

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

Q7. Which of the following groups contains ONLY principles of art? **[1]**

(a) Line, shape, form, colour (b) Texture, tone, space, proportion
(c) Balance, rhythm, harmony, unity, emphasis (d) Point, line, movement, colour

Q8. The six limbs of Indian art (Shadanga) include 'Pramanam'. It stands for: **[1]**

(a) The correct perception and measurement of the form, that is, proportion
(b) The depiction of emotions and feelings
(c) The artistic manner of using brushes and colours
(d) The gracefulness of the composition

Assertion–Reason

Q9. **Assertion (A):** Asymmetrical balance is also called informal balance.
Reason (R): Radial balance is a type of balance in which the elements of a composition radiate outward from a central point. **[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 principle of variety should be used carefully along with unity in a composition.
Reason (R): Proportion is the size relationship of the parts of a work of art to one another and to the whole. **[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):** A composition made with asymmetrical balance always looks unstable and unpleasing to the eye.
Reason (R): In asymmetrical balance the two sides are different, yet the visual weight on both sides still feels equal. **[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 three main types of balance. **[1]**

Q13. Define harmony. **[1]**

Q14. Name the principle of art that is also called the 'focal point'. **[1]**

Q15. Define proportion in art. **[1]**

Short Answer (SA)

Q16. What is Unity? Define with an example. How does Harmony enhance an artwork? **[2]**

[BOARD 2026]

Q17. Define Balance in art with an example. Also explain Proportion briefly with an example. **[2]**

[BOARD 2026]

Q18. What is movement in a composition? How does an artist create it? **[2]**

Q19. A student is making a composition of a market scene. Many vendors with stalls of different colours fill the page, but the teacher says the work looks chaotic. Which principle is missing, and what should the student do? **[2]**

Q20. Write short notes on radial balance and give two examples from Indian art or nature. **[2]**

Q21. Identify and explain any two elements of art which help you to experience movement and rhythm in a painting. Justify how movement and rhythm enhance the artwork. **[2]**

[SQP 2024-25]

Q22. What is the use of creating 'Emphasis' in an artwork? How can we bring rhythm/movement into an artwork? **[2]**

[BOARD 2025]

Long Answer (LA)

Q23. Define balance and describe its three types with one example of each. Why is balance important in a composition? Answer the following: **[6]**

(i) Definition [2]

(ii) Three types with examples [2]

(iii) Importance [2]

Q24. Compare symmetrical, asymmetrical and radial balance as tools for expressing different moods in a composition. Support your answer with suitable examples. Answer the following: **[6]**

(i) Symmetrical balance and its mood [2]

(ii) Asymmetrical balance and its mood [2]

(iii) Radial balance and its mood [2]

Q25. Suppose your class is holding an exhibition on 'Emotions through Composition'. Plan an artwork on any one emotion (joy, peace, anger or sorrow) and explain which principles of art you will use to express it and why. Answer the following: **[6]**

(i) Emotion, subject and overall plan [2]

(ii) Balance, emphasis and proportion for the composition [2]

(iii) Rhythm, harmony, contrast and variety for the mood [2]

Case Study

Case Study: Observe the described artwork and answer the questions. [Artwork: Bodhisattva Padmapani, mural, Ajanta Cave 1, c. late 5th century CE, Vakataka period; a princely figure stands in the graceful tribhanga pose holding a blue lotus, adorned with a jewelled crown and a single pearl string; he is painted distinctly larger than the small attendants and devotees around him; soft rhythmic lines and gentle earth colours fill the composition.]

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

(i) Name the principle by which the Bodhisattva is made the focal point of the mural. [1]

(ii) How is proportion used symbolically in this mural? [1]

(iii) Explain how the principles of harmony and grace (Lavanya Yojanam) are evident in the composition. [2]

Case Study: Read the passage and answer the questions that follow. Meena painted 'Lotus Pond' for a class project: a single large pink lotus exactly at the centre, with identical lily pads arranged equally all around it and identical ripples spreading out in circles. Her classmate Kabir painted the same pond differently: dark silhouetted reeds behind a pale lotus, rough crayon texture beside the smooth wash of the water, and one frog much bigger than the others. The teacher praised Kabir's picture as more 'alive'.

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

(i) Name the type of balance in Meena's painting. [1]

(ii) Which principle of art has Kabir used by placing dark reeds behind a pale lotus? [1]

(iii) Which principle explains Kabir making one frog much bigger than the others, and what does it do for the picture? [2]

3. Methods and Materials of Painting

Multiple Choice Questions (MCQs)

Q1. What raw material is used in a normal pencil? **[1]**

[SQP 2022-23 Q1E; SQP 2023-24 Q5 (adapted)]

(a) Graphite (b) Carbon (c) Iron (d) Diamond

Q2. A surface on which a painter takes out paints and mixes them is called: **[1]**

[BOARD 2025]

(a) Easel (b) Drawing board (c) Palette (d) Brush

Q3. This colour medium is highly opaque and vibrant, and can be mixed with water to the required consistency: **[1]**

[BOARD 2025]

(a) Pencil colours (b) Watercolours (c) Poster colours (d) Oil colours

Q4. Based on size and shape, brushes are classified as: **[1]**

[MS 2026-27 (adapted)]

(a) Round, flat, filbert and mop (b) Hard, soft, black and white
(c) Large, small, long, short (d) Wet, dry, thick, thin

Q5. Cartridge paper and handmade sheets are most suitable for: **[1]**

[MS 2026-27 (adapted)]

(a) Tempera, watercolour and acrylic – the water-based media
(b) Only oil painting
(c) Only charcoal
(d) Wall painting

Q6. Name the technique of gently mixing two or more colours that softens the change from one tone to another: **[1]**

[SQP 2026-27]

(a) Blending (b) Stippling
(c) Hatching (d) Preserving the whites

Q7. Graphite pencils are commonly available in the range: **[1]**

[MS 2026-27 (adapted)]

(a) 2H to 12H (b) 2B to 12B (c) 1A to 12A (d) Only HB

Q8. The technique in which parallel lines are drawn close to each other to create a tonal effect is: **[1]**

[Term 1 2021-22 Q26 (adapted)]

(a) Stippling (b) Hatching (c) Blending (d) Wash

Assertion–Reason

Q9. **Assertion (A):** In poster colour, a mistake can be corrected by painting a light colour over a dark one.
Reason (R): Poster colours are opaque, so the new layer covers the layer below. **[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):** Newsprint is a good paper for finished watercolour paintings.
Reason (R): Newsprint is a lower-quality paper made from wood pulp that weakens with water. **[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):** Layering means building up multiple layers of the same colour.
Reason (R): In layering, darker tones are used over lighter ones. **[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 any four materials of painting. **[1]**

[MS 2019-20 (adapted)]

Q13. Which pencils are generally used for drawing outlines? **[1]**

Q14. What is stippling? **[1]**

Q15. What is a drawing board? **[1]**

Short Answer (SA)

Q16. 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)]

Q17. Explain the uses of different types of brushes in painting. **[2]**

[MS 2026-27 (adapted)]

Q18. Explain the terms 'impasto' and 'layering' in two or three lines each. **[2]**

Q19. In a still life, which elements and principles need to be taken care of while painting? Explain briefly. **[2]**

[BOARD 2025 (adapted)]

Q20. A junior student's watercolour turned muddy after three corrections. Diagnose the likely mistake and give two rules to avoid it. **[2]**

Q21. You have one sheet of expensive cold-pressed paper and want to try a new wet-into-wet sky. How will you test first, and what will you look for? **[2]**

Q22. What is the difference between water colours and poster colours? **[2]**

[MS 2019-20; Board 2022 (adapted)]

Long Answer (LA)

Q23. 'Every medium has a personality: the artist's job is to know it.' Compare water colours, poster colours, oil pastels and pencils as media under three heads. Answer the following: **[6]**

(i) Nature and binder [2]

(ii) Working method [2]

(iii) Best uses [2]

Q24. You are given a shoebox budget to equip a home art corner for Class X practicals (water colour, poster colour, oil pastel, pencil). List your purchases with quantities and justify each. Answer the following: **[6]**

(i) Colours and media [2]

(ii) Tools [2]

(iii) Surfaces [2]

Q25. The Ajanta artists made lasting masterpieces with six earth colours and home-made plaster. What does their materials story teach a modern student? Answer in three parts. Answer the following: **[6]**

(i) What they used [2]

(ii) How they worked [2]

(iii) Lessons today [2]

Case Study

Case Study: Read the passage and answer the questions that follow. Meera has to paint a poster for the Annual Day in one afternoon. The art room offers her: a jar of poster colours, a watercolour box, a tin of oil pastels, HB and 6B pencils, and three brushes – a fine round sable, a broad flat hog and a mop. The paper available is newsprint, cartridge sheets and one cold-pressed watercolour pad.

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

(i) Which medium and paper should Meera pick for a bold poster, and why? [2]

(ii) Which two brushes should she use, and for what exactly? [2]

Case Study: Read the passage and answer the questions that follow. The art-supply shop's catalogue lists four 'deals': (1) Hog-hair flat set with a free palette knife; (2) Sable round set with a water jar; (3) 12B pencil pack with fixative; (4) Mop brush with a cold-pressed pad. A customer wants to start botanical watercolours of flowers.

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

(i) Which two deals suit the customer best, and why? [2]

(ii) Why are the other two less useful to her? [2]

4. Painting: Bodhisattva Padmapani (Ajanta)

Multiple Choice Questions (MCQs)

Q1. Which of the following was NOT a colour used by the Ajanta painters? **[1]**

[SQP 2022-23 Q7A (adapted)]

(a) Light red (b) Green (c) Ultramarine blue (d) Brown

Q2. About how many colours did the Ajanta artists use in painting the Padmapani? **[1]**

(a) Only black and white (b) About six (c) Twenty-four (d) Fifty

Q3. Who is depicted in the painting 'Bodhisattva Padmapani'? **[1]**

(a) A Hindu king at worship
(b) A Bodhisattva – a being on the path of enlightenment
(c) A Jain tirthankara
(d) A general of the Gupta army

Q4. Vihara caves at Ajanta were used to: **[1]**

(a) Live in, as monasteries for monks (b) Store grain
(c) Bury kings (d) House the sculptors only

Q5. The downward gaze of the Bodhisattva is directed toward: **[1]**

(a) The lotus in his hand
(b) Worshippers passing toward the rock-cut Buddha image at the back of the cave
(c) The cave's ceiling
(d) A painted river

Q6. The walls of the Ajanta Viharas mainly depict: **[1]**

(a) Scenes of royal hunts (b) The Buddha, Bodhisattvas and Jataka stories
(c) Portraits of kings (d) Flower vases only

Q7. In the composition, the Bodhisattva is accompanied by: **[1]**

(a) Soldiers on horseback
(b) A crowd of devotees – princesses and commoners
(c) Only animals
(d) No other figure

Q8. The preliminary drawing of the Ajanta murals was made with: **[1]**

(a) Graphite pencil (b) Charcoal and a reddish-brown pigment
(c) Blue ink (d) Silver point

Assertion–Reason

Q9. **Assertion (A):** The half-closed downcast eyes of the Bodhisattva express compassion.
Reason (R): In this iconography, the lowered gaze suggests meditation and detachment from worldly desires. **[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 Ajanta artists used only about six colours in the Padmapani mural.
Reason (R): Ajanta is situated in the state of Maharashtra. **[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 Bodhisattva is painted larger than the princesses and commoners around him.
Reason (R): Proportion (Pramanam) was used symbolically to mark his spiritual greatness. **[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 pose in which the Bodhisattva Padmapani stands. **[1]**

Q13. What do the half-closed eyes of the Bodhisattva suggest? **[1]**

Q14. To which period does the painting of Bodhisattva Padmapani belong? **[1]**

Q15. How many colours, approximately, were used in painting the Padmapani? **[1]**

Short Answer (SA)

Q16. What does the blue lotus in the painting symbolise? **[2]**

Q17. Write a short description of the Bodhisattva Padmapani. **[2]**

[Board 2024 (adapted)]

Q18. Mention two ways the Ajanta technique suited the dark cave environment. **[2]**

Q19. Describe the ornaments and costume of the Bodhisattva Padmapani. **[2]**

Q20. Describe the facial features of the Padmapani and name the ideal marks (lakshan) they represent. **[2]**

Q21. Describe the composition in which the Padmapani appears. **[2]**

Q22. Why is the painting of Bodhisattva Padmapani considered one of the treasured paintings of world art? **[2]**

Long Answer (LA)

Q23. 'The Bodhisattva Padmapani merges ideal beauty with spiritual meaning.' Discuss with reference to the painting. Answer the following: [Board 2026 Q15 (adapted)] **[6]**

(i) Describe the painting technique in detail. [2]
(ii) What does the painting symbolise? [2]
(iii) Name any two compositional features you admire, with reasons. [2]

Q24. Two students debate: 'The Padmapani is great because of its subject' versus 'It is great because of its artistry'. Assess the debate under three heads. Answer the following: **[6]**

(i) The subject's claim. [2]
(ii) The artistry's claim. [2]
(iii) Your verdict with reasons. [2]

Q25. You are a heritage-guide trainee preparing a six-point commentary for visitors at the Cave 1 Padmapani. Write the commentary under three heads. Answer the following: **[6]**

(i) Identification (two points). [2]
(ii) What to look at (two points). [2]

(iii) How it was made and why it moves us (two points). [2]

Case Study

Case Study: Read the passage and answer the questions that follow. A travel writer notes: 'Standing in Cave 1, I felt watched – not threatened, but received. The great painted figure barely glances up, yet his half-closed eyes seem to follow every visitor down the hall. Around him, painted crowds – ladies of the court and simple folk – press toward the shrine. The guide said the artists used only about six colours from the hillside earth. I could not believe it.'

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

(i) Why did the writer feel 'received' rather than 'watched'? [1]

(ii) Name the pose of the figure and one ornament the writer would have seen. [1]

(iii) Explain how 'only about six colours' still produced this unforgettable figure. [2]

Case Study: Read the passage and answer the questions that follow. An art-history worksheet shows two ancient images side by side. Image A: a swaying prince-like figure with a blue lotus, painted on a cave wall in warm earth colours. Image B: a seated cross-legged figure in meditation on a rock-cut throne at the far end of a worship hall. The caption asks students to distinguish the painting from the sculpture and explain the setting of each.

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

(i) Identify Image A and Image B with their settings. [2]

(ii) How do the two kinds of caves differ in function, and how does Image A serve devotees on the way to Image B? [2]

5. Sculpture: Ashokan Lion Capital (Mauryan)

Multiple Choice Questions (MCQs)

Q1. The Lion Capital of Sarnath is a specimen of the art of which dynasty? **[1]**

[BOARD 2023; BOARD 2022 (adapted)]

(a) Gupta (b) Kushan (c) Maya (d) Maurya

Q2. Which virtuous qualities does the Lion Capital represent? **[1]**

[SQP 2025-26; SQP 2022-23; SQP 2023-24 (adapted)]

(a) Courage
(b) Achieving victory by following the path of Dharma
(c) Compassion
(d) All the above

Q3. Where is the Ashokan Lion Capital preserved today? **[1]**

(a) National Museum, New Delhi (b) Indian Museum, Kolkata
(c) Ellora cave complex (d) Sarnath Museum, near Varanasi

Q4. A student is making a model of the Ashokan pillar. The uppermost part of the whole pillar, when complete, was: **[1]**

(a) The crowning wheel, the Dharma Chakra (b) The shaft
(c) The abacus (d) The inverted lotus

Q5. The shaft of the Ashokan pillar symbolises, in Buddhist thought: **[1]**

(a) The cosmic axis rising to reach the sun (b) The boundary wall of the monastery
(c) The path around the stupa (d) The seat of the Buddha

Q6. Which of the following statements about the four lions of the capital is CORRECT? **[1]**

(a) They sit facing one another with open mouths
(b) They stand back to back, with eyes open and mouths as if roaring, projecting power, courage and pride
(c) They lie in a circle around the wheel
(d) They are shown kneeling before the wheel

Q7. Ashoka chose the lion and the wheel to proclaim his message of dhamma. Which idea does this choice BEST express? **[1]**

(a) That his empire was to be defended only by war
(b) That royal power should spread righteousness and moral law, not violence
(c) That only monks should follow the Buddha's path
(d) That animals were worshipped in Mauryan times

Q8. The National Emblem of India is used on: **[1]**

(a) Only on the one-rupee coin
(b) Only on the letterheads of schools
(c) Only on the passports of ministers
(d) Coins, currency notes, government stamps and official documents

Assertion–Reason

Q9. **Assertion (A):** The Lion Capital of Sarnath was erected by the Mauryan emperor Ashoka.
Reason (R): The site of Sarnath was chosen because there the Buddha preached his first sermon and set the wheel of law in motion. **[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 Dharma Chakra in the centre of the Indian national flag is taken from the wheel of the Sarnath Lion Capital.
Reason (R): The Dharma Chakra of the Lion Capital has twenty-four spokes, and the wheel on the flag has twenty-four spokes as well. **[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 four lions of the capital are so placed that the sculpture looks complete and balanced from every side it is viewed from.
Reason (R): The lions, animals and wheels are arranged radially around the central axis, distributing the visual weight equally in the four directions. **[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 emperor who got the Lion Capital made. **[1]**

Q13. The Lion Capital of Sarnath is a specimen of the art of which dynasty? **[1]**

[BOARD 2022 (adapted); BOARD 2023 (adapted)]

Q14. What is the wheel at the top of the Lion Capital called? **[1]**

Q15. In which century was the Lion Capital carved? **[1]**

Short Answer (SA)

Q16. 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)]

Q17. Explain in brief how the structure of the Lion Capital conveys a message of unity and strength. **[2]**

[BOARD 2025 (adapted)]

Q18. Why is the Lion Capital called a monolithic sculpture? What does monolithic carving demand of the sculptor? **[2]**

Q19. Name the parts of the original Ashokan pillar of Sarnath and state what each part symbolises. **[2]**

Q20. Differentiate between the crowning Dharma Chakra and the four wheels carved on the abacus of the Lion Capital. **[2]**

Q21. Compare the Lion Capital with the Kailashnatha Temple as examples of Indian stone art in two points. **[2]**

Q22. The Lion Capital, having the voluminous roaring lion figures firmly standing on a circular abacus, is carved with the figures of four animals in vigorous movement, and is now our national emblem. Which Emperor, from which Dynasty, got this pillar made, and for which historical event was this site chosen? **[2]**

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

Long Answer (LA)

Q23. Carefully observe the stone masterpiece. [Artwork: Lion Capital of Ashoka, polished Chunar sandstone, Sarnath, Mauryan period, c. 3rd century BCE; four roaring Asiatic lions stand back to back on a circular abacus carved with an elephant, a bull, a horse and a lion in vigorous movement between four 24-spoked

wheels; below hangs a bell-shaped inverted lotus; the crowning wheel is now broken.] Answer the following: [SQP 2026-27 (adapted)] **[6]**

(i) Mention the title and the dynasty during which the sculpture was created. [1]

(ii) Name the five parts the sculptor originally had. [1]

(iii) Explain the symbolic representation of the Lion Capital. [4]

Q24. Ashoka's Lion Capital and the Ajanta mural Bodhisattva Padmapani both serve the Buddhist message, one in stone and one in paint. Compare the two works of art. Answer the following: **[6]**

(i) Basic facts compared [2]

(ii) Artistic means compared [2]

(iii) Common message [2]

Q25. Suppose your school is hosting a Heritage Day and your team must present the story of the Ashokan Lion Capital to younger students through five short segments. Plan the presentation. Answer the following: **[6]**

(i) Segments 1 and 2: the who, when and where [2]

(ii) Segment 3: the sculpture itself [2]

(iii) Segments 4 and 5: the meanings and the living legacy [2]

Case Study

Case Study: Observe the described artwork and answer the questions. [Artwork: Lion Capital of Ashoka, polished Chunar sandstone, Sarnath, Mauryan period, c. 250 BCE; four voluminous, roaring Asiatic lions stand back to back on a circular abacus; the abacus is carved with an elephant, a bull, a horse and a lion in vigorous movement between four wheels of twenty-four spokes; below hangs a bell-shaped inverted lotus.]

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

(i) Name the artwork, its material and the period. [1]

(ii) How many spokes does each wheel have, and what do they stand for? [1]

(iii) Explain how the composition of this capital is balanced. Support your answer with two features from the description. [2]

Case Study: Read the passage and answer the questions that follow. A student of sculpture examines the Sarnath capital in a museum. Standing before it, she notes that whichever way she walks, she always faces one lion; that between the lions' feet a stone drum carries an elephant, a bull, a horse and a lion running as if alive, each between two small wheels; that beneath the drum the petals of a lotus hang downwards like a bell; and that although the sculpture was carved over two thousand years ago, its pale surface still gleams like polished metal. Her teacher adds that the great wheel that once stood above the lions lies broken nearby, and that this sculpture now serves the nation on every coin and note.

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

(i) Why does the student always face one lion as she walks around? [1]

(ii) What is the gleaming surface finish called, and of which stone is the capital made? [1]

(iii) How does this sculpture 'serve the nation' today? Name the two national symbols derived from it and explain one of them. [2]

6. Architecture: Kailashnatha Temple (Ellora)

Multiple Choice Questions (MCQs)

Q1. The Kailashnath Temple at Ellora was built by the: **[1]**

[SQP 2025-26; BOARD 2026]

(a) Mauryas (b) Guptas (c) Rashtrakutas (d) Cholas

Q2. In which century was the Kailashnatha Temple created? **[1]**

(a) 3rd century BCE (b) 5th century CE (c) 8th century CE (d) 13th century CE

Q3. How was the Kailashnatha Temple made? **[1]**

[SQP 2022-23 (adapted)]

(a) By piling marble blocks
(b) With bricks and cement
(c) By pouring concrete into the cave
(d) By removing rock until the carved architectural elements of a full temple remained

Q4. The architectural style of the Kailashnatha Temple is described as: **[1]**

(a) Deccan style with Dravidian features (b) Nagara style of Orissa
(c) Mughal style (d) Gothic style

Q5. An architect finds that a wrong cut in stone cannot be undone. Which feature of the Kailashnatha Temple shows the carvers planning for exactly this problem? **[1]**

(a) The courtyard
(b) Vertical excavation: carving from the top downwards demanded perfect planning, for no mistake could be repaired
(c) The rock bridge
(d) The flat roofs

Q6. The themes of the narrative relief panels of the Kailashnatha Temple are based mainly on: **[1]**

(a) Jataka stories
(b) Shiva Purana, the Ramayana and the Mahabharata
(c) Buddhist mudras
(d) Scenes of courtly Mughal life

Q7. The panels of gods and goddesses at the Kailashnatha Temple include all EXCEPT: **[1]**

(a) Shiva Nataraj (b) Ardhanarishvara
(c) Durga (Mahishasuramardini) (d) Buddha in Dharmachakrapravartana

Q8. The rock bridge of the Kailashnatha complex connects the: **[1]**

(a) Gopuram with the Nandi mandapa (b) Garbhagriha with the shikhara
(c) Courtyard with the hillside (d) Two side shrines

Assertion–Reason

Q9. **Assertion (A):** Carving of the Kailashnatha Temple began from the top of the rock.
Reason (R): In vertical excavation the sculptors planned the whole temple above ground level and worked downwards, for a wrong cut could not be repaired. **[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 themes of the Kailashnatha reliefs are based on the Shiva Purana and the epics.
Reason (R): Panels show Ravana shaking Mount Kailash and scenes from the Ramayana and the Mahabharata. **[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 stands in the Ajanta Caves.
Reason (R): Ajanta is famous for its Buddhist murals such as the Bodhisattva Padmapani. **[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 meant by 'vertical excavation'? **[1]**

Q13. Name the sacred bull of Shiva seated in the Kailashnatha complex. **[1]**

Q14. A friend asks why the Kailashnatha is called a 'wonder of planning'. Answer in one sentence. **[1]**

Q15. What does the shikhara of a temple mean? **[1]**

Short Answer (SA)

Q16. The Kailash Temple at Ellora is considered a masterpiece of Indian rock-cut architecture. Write its architectural features. **[2]**

[SQP 2026-27 (adapted)]

Q17. Write any four parts of the Kailashnatha Temple. **[2]**

[SQP 2026-27 (adapted)]

Q18. Which material is used for the construction of the Kailashnath Temple? Name the deity to whom it is dedicated and briefly explain one important part of the temple structure associated with this deity. **[2]**

[BOARD 2026 (adapted)]

Q19. Explain in two points why the Kailashnatha Temple is a good example of 'subtractive' art. **[2]**

Q20. Your school is planning a study trip to Ellora. Prepare two questions about the Kailashnatha Temple that you would ask the guide, and note what answer you expect to each. **[2]**

Q21. What is a dwajasthambha and where does it stand in a temple complex? **[2]**

Q22. The Kailash Temple at Ellora is rich in sculpture. Explain its sculptural excellence. **[2]**

[SQP 2026-27 (adapted)]

Long Answer (LA)

Q23. Answer the following about the great rock-cut temple of Ellora. Answer the following: [SQP 2025-26 (adapted)] **[6]**

(i) Name the temple, its material and the technique of its carving. [2]

(ii) Who built it and when? Describe its dedication and scale. [2]

(iii) Describe the architectural genius of the complex, naming its main parts. [2]

Q24. You are the heritage officer of Maharashtra preparing a visitor-information sheet for the Kailashnatha Temple. Write its content. Answer the following: **[6]**

(i) Identity block [2]

(ii) What to see [2]

(iii) Visitor rules and why they matter [2]

Q25. Write a detailed note on the sculptural programme of the Kailashnatha Temple: what is carved, where, and why it matters. Answer the following: **[6]**

(i) At the entrance and base [2]

(ii) On the walls and halls [2]

(iii) Why it matters [2]

Case Study

Case Study: Observe the described monument and answer the questions that follow. [Artwork: Kailashnatha Temple, Ellora, Maharashtra, monolithic basalt, 8th century CE; a double-storey gateway with two goddesses at its door; beyond it a bridge of living rock leads to a pavilion where a stone bull squats on a sixteen-pillared porch; farther rises the main temple – halls carved with epic battles, a dark sanctum holding a giant stone linga, and above it a tall tower crowned with a pot-shaped finial; around the base, life-size elephants and lions seem to shoulder the building's weight; on one wall a demon-king strains to lift a mountain on which a god and goddess sit unmoved.]

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

(i) Name the goddesses at the gateway and the bull in the pavilion. [1]

(ii) Identify the demon-king relief and its story. [1]

(iii) Which part of the temple houses the linga, and what crowns the tower above it? Why does the tower have this form? [2]

Case Study: Read the passage and answer the questions that follow. Two art students are arguing. Ananya says, 'The Kailashnatha Temple is architecture, so its sculpture is just decoration.' Balbir disagrees: 'Here every wall, pillar and bridge is simultaneously architecture AND sculpture – the monument is one act of carving.' Their teacher asks the class to judge the debate using the temple's own features.

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

(i) Give one feature that is clearly architecture (a built part with a function). [1]

(ii) Give one feature that is clearly sculpture (a carved image or relief). [1]

(iii) Judge the debate: whose position does the temple support, and why? Give two reasons. [2]

7. Indian Folk Art: Madhubani and Warli Paintings

Multiple Choice Questions (MCQs)

Q1. The backdrop colour of a traditional Warli painting is: **[1]**

[BOARD 2022 Comptt]

(a) White (b) Blue (c) Geru (red ochre) (d) Black

Q2. Warli paintings mainly depict: **[1]**

[MS 2026-27 (adapted)]

(a) Community life and work (b) Royal processions
(c) Mythological wars (d) Portraits of sitters

Q3. Warli painting is based mainly on which basic shapes? **[1]**

[BOARD 2026]

(a) Circles and triangles (b) Squares and hexagons
(c) Ovals and spirals (d) Stars and waves

Q4. In Madhubani painting, colours are applied in such a way that: **[1]**

(a) They show light and shade like oil painting (b) They look transparent like watercolour
(c) They are flat, without shading (d) They drip freely on the surface

Q5. Which of the following is one of the five styles of Madhubani painting? **[1]**

(a) Chowk (b) Bharni (c) Tarpa (d) Geru

Q6. In the Tarpa dance scene of Warli painting, dancers: **[1]**

(a) Stand in straight rows (b) Form a spiral chain around the tarpa player
(c) Float in the sky (d) Sit in meditation

Q7. The name 'Madhubani' is derived from the words: **[1]**

[MS 2025-26 (adapted)]

(a) Madhu (wine) and Bani (voice) (b) Madhu (honey) and Ban (forest)
(c) Madhu (sweet) and Ban (song) (d) Madhu (nectar) and Bani (bridge)

Q8. Mithila, the land of Madhubani painting, is celebrated in tradition as the birthplace of: **[1]**

[MS 2025-26 (adapted)]

(a) Radha (b) Draupadi (c) Sita (d) Ganga

Assertion–Reason

Q9. **Assertion (A):** Madhubani painting is also called Mithila painting.
Reason (R): It originated and developed in the Mithila region of Bihar. **[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):** Madhubani colours originally came from chemical factories.
Reason (R): Black was prepared from soot and cow dung, blue from indigo and white from rice powder. **[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):** Warli painting today is done only on the walls of huts.

Reason (R): Warli art has spread to cloth, paper and household objects, and is sold as textiles and decorations. **[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 'geru' in Warli painting? **[1]**

Q13. Name any two styles of Madhubani painting. **[1]**

Q14. What is a 'Chowk' in Warli painting? **[1]**

Q15. Name the pigment sources for blue and yellow in Madhubani painting. **[1]**

Short Answer (SA)

Q16. Write a short note on the themes of Warli painting. **[2]**

[BOARD 2026 (adapted)]

Q17. How is the white colour prepared in Warli painting? How is it applied? **[2]**

[MS 2025-26 (adapted)]

Q18. What is 'Chowk' in Warli art? Who makes it and why? **[2]**

[SQP 2022-23 (adapted)]

Q19. Write a short note on the themes of Madhubani painting. **[2]**

Q20. How are natural colours prepared in Madhubani painting? Name the sources of any three colours. **[2]**

[MS 2021-22 Term 2 (adapted)]

Q21. The Warli tribe has no written script. How does Warli painting serve their society? Two points. **[2]**

Q22. Write four main features of Warli painting. **[2]**

[BOARD 2026 (adapted)]

Long Answer (LA)

Q23. Madhubani is called the pride of Bihar. Write a detailed note on this painting under the headings: name and meaning, who paints it and where, colours and techniques, and occasions. Answer the following: [BOARD 2022 Comptt (adapted)] **[6]**

(i) Name and meaning [2]
(ii) Who paints it and where [2]
(iii) Colours, techniques and occasions [2]

Q24. Describe the five styles of Madhubani painting, giving the distinct feature and typical subject of each. Answer the following: **[6]**

(i) Bharni and Kachni [2]
(ii) Tantric and Godna [2]
(iii) Kohber [2]

Q25. Your school is hosting a 'Folk Art of India' exhibition. Prepare a detailed presentation plan for one Madhubani wall and one Warli wall. Answer the following: **[6]**

(i) Madhubani wall [2]
(ii) Warli wall [2]

(iii) Shared message panel [2]

Case Study

Case Study: Read the passage and answer the questions that follow. In the Mithila region of Bihar, when a daughter's wedding is fixed, the women of the house begin scraping and plastering the kohber ghar – the wedding chamber. With twigs, fingers and nib pens, they paint a lotus of many petals, a bamboo grove, the sun, the moon, fish and parrots. Every corner is filled; nothing is left blank. The colours come from the kitchen and the forest: soot and cow dung, indigo, rice powder, palasha flowers. The family believes the painted blessings will keep the couple happy and fertile.

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

(i) Identify the art, its region and the room being painted. [1]

(ii) Name the two most important fertility symbols of the kohber and state what each stands for. [2]

(iii) Which characteristic of Madhubani does 'every corner is filled' describe? Why is it done? [1]

Case Study: Read the passage and answer the questions that follow. A city school wants a mural in the entrance hall. The art teacher proposes: 'Let us not copy cartoons. Let every child paint one small panel – but with the grammar of folk art: rice-paste white and geru red for the Warli panels, natural bright colours for the Madhubani panels. The Warli panels will show our school day – assembly, games, the tiffin break – as spirals of two-triangle figures; the Madhubani panels will show our festivals with filled borders of flowers and birds.'

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

(i) Which two 'grammars' is the teacher borrowing? Name the folk source of each. [1]

(ii) How will the children's figures follow Warli rules? Explain with the shapes. [2]

(iii) Give one reason why folk grammar suits a school mural better than cartoons. [1]

Answer Key (MCQs and Assertion–Reason)

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

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

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

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

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

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

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