CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Question Bank – Set 3

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

1. Elements of Visual Arts

Multiple Choice Questions (MCQs)

Q1. Hue, value and intensity are the properties of: **[1]**

[SQP 2021-22; SQP 2022-23; SQP 2023-24; SQP 2025-26]

(a) Harmony (b) Shape of form (c) Colour (d) Texture

Q2. The degree of darkness of a colour is: **[1]**

[BOARD 2023]

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

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

[SQP 2019-20; SQP 2020-21; SQP 2021-22]

(a) The secondary colours are red, yellow and green
(b) The secondary colours are yellow, blue and red
(c) The secondary colours are orange, violet and green
(d) The secondary colours are green, orange and blue

Q4. A shape that is two-dimensional and can be geometrical or natural/organic is different from a form because a form is: **[1]**

[SQP 2021-22 (adapted)]

(a) Always geometrical
(b) Three-dimensional with height, width and depth
(c) Made only of outline
(d) Flat like a photograph

Q5. The space of a shape representing the subject matter in a composition is called: **[1]**

(a) Negative space (b) Mid-tone space (c) Positive space (d) Open space

Q6. Analogous colours are the category of shades of one colour. Which of the following is an analogous pair? **[1]**

[SQP 2021-22]

(a) Yellow and Cadmium yellow (b) Red and Yellow
(c) Blue and Green (d) Orange and Blue

Q7. The complementary (opposite) colour of red is: **[1]**

(a) Blue (b) Orange (c) Yellow (d) Green

Q8. The colours which cannot be obtained by mixing any two colours and are pure and found in nature as they are, are called: **[1]**

[SQP 2021-22]

(a) Territory colours (b) Secondary colours
(c) Warm and cool colours (d) Primary colours

Assertion–Reason

Q9. **Assertion (A):** Shape and form are the same element of art and the words can be used interchangeably.
Reason (R): Shape is two-dimensional with height and width, whereas form is three-dimensional with height, width and depth. **[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):** To show anger and conflict in a composition, an artist should prefer smooth, flowing curved

lines.

Reason (R): Curved lines convey softness, grace and calm, while jagged, broken and diagonal lines express unrest, action and tension. **[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): Tone is only the darkness of a colour; lightness has another name.

Reason (R): Tone is the lightness or darkness of a colour, and includes light tones, mid-tones and dark 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 is a line in art? **[1]**

Q13. Define shape. **[1]**

Q14. Which element of art is called the path of a moving point? **[1]**

Q15. What is tone in art? **[1]**

Short Answer (SA)

Q16. How is space important in a composition? Explain by giving a brief note on positive and negative space. **[2]**

[BOARD 2025]

Q17. 'Lines create a variety of effects and emotions.' Justify the statement with four examples. **[2]**

[BOARD 2025]

Q18. What are cool colours? Mention one cool colour and the emotions they usually express. **[2]**

[BOARD 2026]

Q19. Which is the most important element of art in your view, and why? **[2]**

[BOARD 2023]

Q20. What is the difference between visual texture and tactile texture? Give one example of each. **[2]**

Q21. Explain how tone helps a painter to convert a flat shape into a solid-looking form. Give one example. **[2]**

Q22. How many kinds of lines can you identify? Name them and say which is your favourite and why. **[2]**

[SQP 2022-23 (adapted); MS 2022-23]

Long Answer (LA)

Q23. Colours help us to beautify and attract viewers towards our painting. It is important for an artist to be aware of the symbolic meaning and classification of colours. Explain the classification of colours. Answer the following: [SQP 2022-23; SQP 2023-24; MS 2022-23] **[6]**

(i) Primary, secondary and rainbow colours [2]

(ii) Neutral and complementary colours [2]

(iii) Cool and warm colours [2]

Q24. Observe the described artwork and answer: [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, larger than the small attendants around him; soft rhythmic lines and gentle earth colours fill the composition]. Analyse how the elements of art create the spiritual mood of this painting. Answer the following: **[6]**

(i) Line and shape [2]

(ii) Colour and tone [2]

(iii) Space [2]

Q25. A student has to paint a poster of a quiet mountain lake at dawn. Explain how she can use the elements of art – line, colour, tone and space – to express the mood of peace and stillness. Answer the following: **[6]**

(i) Line and colour for mood [2]

(ii) Tone for light and depth [2]

(iii) Space for stillness and focus [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 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.]

Q26. 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]

Case Study: Read the passage and answer the questions that follow. For a science-art competition, Sahil made a drawing titled 'Journey of a Drop'. He began with a single small dot at the top left of the page. From that dot he drew a long winding line across the sheet. Along the line he placed a few basic shapes – a circle for a cloud, a triangle for a mountain, a square for a field – and then shaded the triangle from light grey at the top to dark grey at its base. Finally he left the lower right quarter of the page completely empty except for one tiny drop.

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

(i) Sahil's dot and line illustrate a famous relationship between two elements. Name the elements and state the relationship. [1]

(ii) By shading the triangle from light to dark, which element of art is Sahil adding, and what does it do? [1]

(iii) Identify the positive and negative space in the final picture, and explain how the empty lower right quarter strengthens the composition. [2]

2. Principles of Visual Arts (Composition)

Multiple Choice Questions (MCQs)

Q1. Which of these is not a principle of art? **[1]**

[BOARD 2023]

(a) Balance (b) Space (c) Variety (d) Proportion

Q2. Observe a Warli painting described as follows: [Artwork: Tarpa dance, Warli painting, Maharashtra, white rice-paste figures on a red-ochre mud wall, dancers in a spiral circle around a horn player]. The dancers form circles around the central musician. Which principle does this circular arrangement mainly show? **[1]**

(a) Radial balance and rhythm (b) Contrast of texture
(c) Asymmetrical balance (d) Proportion of the human body

Q3. A composition uses circles, triangles and squares of many different sizes, colours and directions so that the work does not become monotonous. Which principle is this? **[1]**

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

Q4. A student is making a poster on 'Save Water'. She places one large blue pot at the centre and smaller droplets, hands and plants around it, all pointing towards the pot. Which principle is she mainly using to draw the viewer's attention to the pot? **[1]**

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

Q5. In the Lion Capital, the four lions sit back-to-back around a central abacus so that the composition radiates around the centre from every side. This arrangement is an example of: **[1]**

(a) Informal balance (b) Asymmetrical balance (c) No balance (d) Radial balance

Q6. When an artist simplifies or distorts a natural form so that only the essential idea remains, without aiming at exact likeness, the style is called: **[1]**

(a) Stylization (b) Abstraction (c) Realism (d) Symmetry

Q7. Principles of art give structure to a painting because they: **[1]**

(a) Provide the physical tools and colours to the artist
(b) Organise and arrange the elements of art into a meaningful composition
(c) Decide the price of the finished artwork
(d) Replace the elements of art entirely

Q8. Balance, proportion, variety, emphasis, rhythm and harmony are: **[1]**

[SQP 2021-22]

(a) The six limbs of art (b) The knowledge of art
(c) The principles of art (d) The elements of art

Assertion–Reason

Q9. **Assertion (A):** Rhythm in a painting is created by the repetition of art elements.
Reason (R): To create rhythm, an artist must use as many different and unrelated elements as possible. **[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):** Harmony and unity are the same principle and can be used interchangeably.
Reason (R): Harmony is achieved by combining similar or related elements, while unity is the sense of oneness and completion of the whole work. **[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):** Unity in a composition means that every element must be identical.
Reason (R): Unity is a sense of oneness, of the parts belonging together and complementing 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. Define emphasis in art. **[1]**

Q13. A mandala design has all its patterns radiating from the centre. Name the principle of balance it shows. **[1]**

Q14. What is the difference between symmetrical balance and asymmetrical balance in one line? **[1]**

Q15. What is balance in art? **[1]**

Short Answer (SA)

Q16. What is the use of creating 'Emphasis' in an artwork? How can we bring rhythm/movement into an artwork? **[2]**

[BOARD 2025]

Q17. What is balance? Explain the three types of balance with one example each. **[2]**

[BOARD 2025; BOARD 2024]

Q18. While arranging a still life for painting, which principles of art should a student take care of, and why? **[2]**

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

Q19. Observe a described artwork: [Artwork: Bodhisattva Padmapani, mural, Ajanta Cave 1, c. late 5th century CE, Vakataka period; the Bodhisattva stands in tribhanga holding a blue lotus, larger than the attendants around him]. Which principle of composition makes him the most important figure in the mural? Explain in two points. **[2]**

Q20. How do the six limbs of Indian art (Shadanga) guide an artist in composing a good painting? Name each limb and state its role in one line. **[2]**

Q21. Explain how Pramanam (proportion) and Bhava (expression of emotion) are reflected in the Ajanta mural Bodhisattva Padmapani. **[2]**

Q22. Unity, Harmony, Balance, Rhythm, Emphasis, Proportion, Abstraction and Stylization are principles of composition which give paintings structure and convey the intent of the artist. Describe any two of them. **[2]**

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

Long Answer (LA)

Q23. An artwork is complete only when the elements and principles together make a composition. Throw light on the importance of the following principles of art: Rhythm/Movement; Proportion; and any one of Harmony/Unity or Emphasis/Dominance (your choice). Answer the following: [BOARD 2023 (adapted)] **[6]**

(i) Rhythm/Movement [2]

(ii) Proportion [2]

(iii) Harmony/Unity OR Emphasis/Dominance (either one, student's choice) [2]

Q24. Explain the six limbs of art (Shadanga) and show how each limb can be identified in a well-composed painting. Answer the following: **[6]**

(i) Rupa Bheda and Pramanam [2]

(ii) Bhava and Lavanya Yojanam [2]

(iii) Sadrisyam and Varnika Bhanga [2]

Q25. What are the principles of art? Explain any four principles in detail with examples. Answer the following: [BOARD 2024; SQP 2019-20 (adapted)] **[6]**

(i) Meaning of principles and list [1]

(ii) Balance [1]

(iii) Rhythm [1]

(iv) Emphasis [1]

(v) Proportion [1]

(vi) Harmony and Unity [1]

Case Study

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'.

Q26. 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]

Case Study: Read the passage and answer the questions that follow. For the school art week, a student made a Warli-style composition titled 'Tarpa Dance': stick figures made of circles and triangles dance in a spiral around a central horn player; the same white pigment is used throughout on a red-ochre background, and the figures repeat again and again in an unbroken chain. A visitor standing at any side of the panel finds it equally balanced.

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

(i) Which type of balance does the spiral formation of dancers show? Justify briefly. [1]

(ii) Which principle is created by the unbroken repeated chain of dancers? [1]

(iii) Which two principles make the whole panel read as ONE complete picture despite many figures? Explain. [2]

3. Methods and Materials of Painting

Multiple Choice Questions (MCQs)

Q1. Oil painting can be done on which base? **[1]**

[SQP 2026-27 (adapted)]

(a) Kite paper (b) Canvas (c) Newsprint (d) Butter paper

Q2. Poster colours are basically used on: **[1]**

[SQP 2026-27 (adapted)]

(a) A variety of oil sheets (b) A variety of metals
(c) A variety of papers (d) A variety of wooden planks

Q3. Which tool is used to hold the painting surface upright while working? **[1]**

[BOARD 2026]

(a) Palette (b) Easel (c) Roller (d) Brush

Q4. Which of the following is NOT a painting technique? **[1]**

[SQP 2026-27 (adapted)]

(a) Dry brush work (b) Wet-on-wet (c) Impasto (d) Tertiary

Q5. Which is the hardest pencil? **[1]**

[Term 1 2021-22 Q23 (adapted)]

(a) H (b) HB (c) 2B (d) 4B

Q6. The watercolour technique in which wet colour is laid on a wet surface or wash so that two colours fuse without hard edges is called: **[1]**

[Term 1 2021-22 Q17 (adapted)]

(a) Wash technique (b) Wet on dry
(c) Wet into wet (d) Preserving the whites

Q7. For a fine outline in a watercolour painting, which brush shape is best? **[1]**

(a) Round brush (b) Flat brush (c) Mop brush (d) Household brush

Q8. Which of the following paper is NOT suitable for watercolours, as it is a lower quality paper made from wood pulp? **[1]**

[SQP 2026-27]

(a) Handmade paper (b) Newsprint paper (c) Cold-pressed paper (d) Hot-pressed paper

Assertion–Reason

Q9. **Assertion (A):** A beginner should start a watercolour painting with the darkest tones first.
Reason (R): Watercolour is a transparent medium that is easiest to build from light to dark, since darks cannot be washed out. **[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):** Oil pastels are not very effective for fine detailing.
Reason (R): Oil pastels are fragile and get smudged easily. **[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):** Blending is a technique of gently mixing two or more colours.
Reason (R): Blending softens the change from one tone to another. **[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 pencils are used for shading dark areas? **[1]**

Q13. What is 'preserving the whites' in watercolour? **[1]**

Q14. Name the four brush shapes mentioned in your course. **[1]**

Q15. Name the two main types of brushes classified by their bristles. **[1]**

Short Answer (SA)

Q16. What is the difference between water colours and poster colours? **[2]**

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

Q17. Explain in your own words the four main advantages of poster colour as a medium of art. **[2]**

[BOARD 2023 (adapted)]

Q18. Explain why 'preserving the whites' is a planning skill, with an example. **[2]**

Q19. What is 'dry brush work'? When is it useful? **[2]**

Q20. Explain hatching and cross-hatching with one use of each. **[2]**

Q21. Why do artists stretch or tape watercolour paper to a board before a big wash? **[2]**

Q22. Name at least two different types of papers and the mediums they suit. **[2]**

[MS 2026-27 (adapted)]

Long Answer (LA)

Q23. Describe the tools of a painter under three headings: brushes, supports and surfaces, and auxiliary tools. Answer the following: **[6]**

(i) Brushes [2]
(ii) Supports and surfaces [2]
(iii) Auxiliary tools [2]

Q24. Two students argue: 'Transparent media are superior' vs 'Opaque media are superior'. Assess the debate technically under three heads. Answer the following: **[6]**

(i) Strengths of transparency [2]
(ii) Strengths of opacity [2]
(iii) Verdict [2]

Q25. Write a detailed note on pencils as an artist's tool: kinds, grades, techniques and care. Answer the following: **[6]**

(i) Kinds and grades [2]

(ii) Techniques [2]

(iii) Care [2]

Case Study

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.

Q26. 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]

Case Study: Read the passage and answer the questions that follow. Two study teams compared media for a 'Cleanliness Drive' mural. Team A chose poster colours: they primed the wall, rolled flat backgrounds, corrected a crooked slogan by repainting light over dark, and finished in two days. Team B chose oil pastels on paper: they blended rich sunset tones with their fingers, added crisp hatched details, then found smudges when the sheets were stacked and had to fix and re-stack all six sheets.

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

(i) Which team faced a materials problem, and what property caused it? [2]

(ii) What does the passage show about matching medium to purpose? Give two points. [2]

4. Painting: Bodhisattva Padmapani (Ajanta)

Multiple Choice Questions (MCQs)

Q1. The word 'Padma' in Padmapani means: **[1]**

(a) Pearl (b) Lotus (c) Crown (d) Sapphire

Q2. The eyes of the Bodhisattva Padmapani are described as: **[1]**

(a) Wide open and staring
(b) Lotus-shaped, half-closed and downcast
(c) Closed in sleep
(d) Looking upward at the sky

Q3. Cave No. 1 of Ajanta, which houses the Padmapani mural, is a: **[1]**

(a) Stupa cave used only for worship
(b) Vihara cave where monks lived
(c) Rock-cut temple for Hindu worship
(d) Natural cave without carvings

Q4. A ribbon (band) tied around the Bodhisattva's arm is worn: **[1]**

(a) At the wrist
(b) Above the elbow
(c) On the shoulder blade
(d) Around the forehead

Q5. The nose of the Bodhisattva is described as: **[1]**

(a) Flat and broad (b) Chiselled (c) Round and small (d) Hooked

Q6. The rock-cut caves of the Gupta period served Buddhist monks as: **[1]**

(a) Dwelling and prayer places
(b) Trade centres
(c) Schools of warfare
(d) Farms

Q7. Why is the Bodhisattva painted larger than the surrounding figures? **[1]**

(a) The painter could not draw small figures
(b) Size is used symbolically – proportion (Pramanam) marks his spiritual greatness
(c) The other figures are farther away
(d) The wall had space only for one large figure

Q8. The painting 'Bodhisattva Padmapani' belongs to which cave of Ajanta? **[1]**

[SQP 2022-23 Q7A (adapted)]

(a) Cave No. 16 (b) Cave No. 1 (c) Cave No. 19 (d) Cave No. 26

Assertion–Reason

Q9. **Assertion (A):** The Bodhisattva in the painting is called Padmapani.
Reason (R): 'Padma' means lotus in Sanskrit, and the Bodhisattva holds a blue lotus. **[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):** An Ekavali is a garland of fresh flowers worn by the Bodhisattva.
Reason (R): The Ekavali is a single string of pearls with a blue sapphire at its centre. **[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 viewer standing at the entrance of Cave 1 should feel the Bodhisattva is looking at him or her.
Reason (R): The figure's downward gaze follows worshippers moving toward the rock-cut Buddha image at the back of the cave. **[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. Who is a Bodhisattva? **[1]**

Q13. What was a Vihara cave used for? **[1]**

Q14. A visitor enters Cave 1 and walks toward the Buddha image. In one line, why does the Padmapani seem to watch every step? **[1]**

Q15. In which cave of Ajanta is the painting 'Bodhisattva Padmapani' found? **[1]**

[SQP 2022-23 Q7A (adapted)]

Short Answer (SA)

Q16. Why is the painting of Bodhisattva Padmapani considered one of the treasured paintings of world art? **[2]**

Q17. How does the painting express the compassion of the Bodhisattva? Mention any two ways. **[2]**

Q18. How does the Padmapani follow the Shilpashastra's ideal of a Mahapurush (great being)? **[2]**

Q19. What were the two kinds of caves at Ajanta, and what was each used for? **[2]**

Q20. A guide describes the mural as 'a painting of a king distributing lotuses'. Correct the guide with two factual points. **[2]**

Q21. Why are such figures called 'prince-like' even though they are monks' ideals? **[2]**

Q22. What is the Shadanga? Name its six limbs. **[2]**

[SQP 2025-26 Q15 (adapted)]

Long Answer (LA)

Q23. Describe the main features of the Ajanta caves and their paintings. Answer the following: [SQP 2022-23 Q7A (adapted)] **[6]**

(i) What are the Ajanta caves, and of what kinds are they? [2]
(ii) Who is depicted in the famous mural of Cave 1, and how? [2]
(iii) What subjects do the Ajanta murals as a whole depict? [2]

Q24. Write a detailed note on the technique and materials of the Ajanta murals under three heads: ground, drawing and colour. Answer the following: **[6]**

(i) The ground (wall preparation). [2]
(ii) The drawing. [2]
(iii) The colour. [2]

Q25. The Bodhisattva Padmapani is among the most admired murals of the ancient world. Answer the following about the painting. Answer the following: [Board 2024; MS 2024-25 Q14 (adapted)] **[6]**

(i) Where is the painting located, and to which period does it belong? [1]
(ii) Who is the subject of the painting, and how is the compassion of the Bodhisattva shown? [1]
(iii) Describe the pose and the physical features of the figure. [1]
(iv) What is the symbolic meaning of any two elements of the painting? [1]
(v) Describe the material and technique of the mural. [1]
(vi) Why is the figure painted larger than the surrounding devotees? [1]

Case Study

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.

Q26. 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]

Case Study: Read the passage and answer the questions that follow. A conservation team reports on an Ajanta mural: 'The painting rests on a plaster of clay, cow dung and rice husk pressed on the rough rock, smoothed with lime paste. Charcoal lines were traced in reddish-brown before the dark outlines. Pigments came from the earth – light red, brown, green, blue – fixed with gum and egg white. After nearly fifteen centuries, the colours still hold, though smoke, humidity and visitors now threaten them.'

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

(i) From the passage, explain why the mural has survived so long (two reasons). [2]

(ii) Name the technique described, and say in two lines why it is tempera-like rather than oil painting. [2]

5. Sculpture: Ashokan Lion Capital (Mauryan)

Multiple Choice Questions (MCQs)

Q1. How many Asiatic lions stand on the abacus of the Lion Capital? **[1]**

(a) Two (b) Three (c) Four (d) Five

Q2. Which stone was used to carve the Lion Capital? **[1]**

[SQP 2021-22 Term 2 (adapted)]

(a) Marble (b) Granite (c) Basalt (d) Chunar sandstone

Q3. How many spokes does each wheel carved on the abacus of the Lion Capital have? **[1]**

(a) Eight (b) Twelve (c) Twenty-four (d) Thirty-two

Q4. The wheel that crowns the Lion Capital is known as: **[1]**

(a) The Sudarshan Chakra of Vishnu (b) The Dharma Chakra
(c) The Kaalachakra of the tantras (d) The Ratha Chakra of the Mahabharata

Q5. In which period was the Lion Capital carved? **[1]**

(a) Mauryan period, c. 3rd century BCE (b) Gupta period, c. 5th century CE
(c) Rashtrakuta period, 8th century CE (d) Kushana period, c. 1st century CE

Q6. The bull carved on the abacus of the Lion Capital is associated with: **[1]**

(a) The zodiac sign of the Buddha, Taurus (b) The vehicle of Lord Shiva, Nandi
(c) The cattle wealth of the Mauryan empire (d) The ploughing of the Deer Park fields

Q7. The Lion Capital of Sarnath was erected near which ancient city? **[1]**

(a) Pataliputra (b) Varanasi (c) Ujjain (d) Taxila

Q8. The National Emblem of India has been adopted from: **[1]**

(a) The Taj Mahal finial (b) The Sarnath Buddha
(c) The Sanchi Stupa gateway (d) The Lion Capital of Ashoka at Sarnath

Assertion–Reason

Q9. **Assertion (A):** The four lions of the Lion Capital face the four cardinal directions.
Reason (R): The lions standing back to back symbolise the spreading of the message of Dharma in all 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.

Q10. **Assertion (A):** Ashoka's pillars were meant only as boundary markers of his empire with no moral message.
Reason (R): Ashoka inscribed his pillars with edicts on dhamma, teaching moral conduct, non-violence and respect for all living beings. **[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 Lion Capital is carved out of Chunar sandstone.
Reason (R): The Chunar sandstone could be polished to a fine gloss, which gives Mauryan sculpture its famous mirror-like surface. **[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 four animals carved on the abacus of the Lion Capital. **[1]**

Q13. Where is the Lion Capital situated? **[1]**

Q14. How many spokes does the Dharma Chakra of the Lion Capital have? **[1]**

Q15. From which artwork is the National Emblem of India adopted? **[1]**

Short Answer (SA)

Q16. 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]

Q17. What is the significance of the Lion Capital in India? Explain in brief. **[2]**

[BOARD 2022 Comptt (adapted)]

Q18. Observe the described artwork and answer: [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 the abacus hangs a bell-shaped inverted lotus]. How does the sculptor create a sense of movement in this sculpture? **[2]**

Q19. Why do you think the lion was chosen as the chief motif of the capital, given Ashoka's message of peace? Give two reasoned points. **[2]**

Q20. What is the Mauryan polish? Where do we see it on the Lion Capital and why is it remarkable? **[2]**

Q21. A history club wants to date the Lion Capital. Which three clues from the sculpture itself would you point out, and what date would they give? **[2]**

Q22. Describe the material and technique of the Lion Capital of Ashoka. **[2]**

Long Answer (LA)

Q23. Write a brief note on the Lion Capital of Sarnath, covering its historical background, structure and symbolism. Answer the following: [BOARD 2022 (adapted)] **[6]**

(i) Historical background [2]
(ii) Structure [2]
(iii) Symbolism and importance [2]

Q24. The Lion Capital is the source of two national symbols of India. Explain what they are, and discuss why an ancient sculpture was chosen for a modern republic. Answer the following: **[6]**

(i) The two national symbols taken from the capital [2]
(ii) Why the capital was chosen [2]
(iii) Values it transmits today [2]

Q25. Observe the sculpture and answer the following: [Artwork: Lion Capital of Ashoka, polished Chunar sandstone, Sarnath, Mauryan period, c. 250 BCE; four lions back to back on a circular abacus with four animals and four 24-spoked wheels; inverted lotus below.] Answer the following: [BOARD 2026 (adapted)] **[6]**

(i) State the name of the sculpture, its medium, the dynasty and the ruler who commissioned it. [2]

(ii) Briefly explain the symbolic meaning conveyed. [2]

(iii) Describe any two aesthetic qualities of the sculpture. [2]

Case Study

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.

Q26. 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]

Case Study: Observe the described artwork and answer the questions. [Artwork: The Lion Capital of Ashoka, carved from a single block of polished Chunar sandstone, Sarnath, Mauryan period, c. 250 BCE. Four majestic Asiatic lions, powerfully built with open mouths, stand back to back facing the four directions. Around the abacus below them, an elephant, a bull, a horse and a lion run in vigorous movement, each between a 24-spoked wheel. Beneath, an inverted lotus bell spreads its petals; the tall shaft, now separate, once carried the whole capital; the great crowning wheel lies broken beside it in the museum.]

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

(i) Identify the period, dynasty and patron of the sculpture. [1]

(ii) Describe the structure of the sculpture from top to bottom. [1]

(iii) The four animals on the abacus have symbolic meanings. Name the animals and write the meaning of any two. [2]

(iv) Analyse why this sculpture was considered worthy of becoming the National Emblem of India. [2]

6. Architecture: Kailashnatha Temple (Ellora)

Multiple Choice Questions (MCQs)

Q1. Which Rashtrakuta king commissioned the Kailashnatha Temple? **[1]**

(a) Krishna I (b) Dantidurga (c) Amoghavarsha (d) Dhruva

Q2. The Kailashnatha Temple is dedicated to: **[1]**

(a) Lord Vishnu (b) Lord Brahma (c) Lord Shiva (d) Goddess Durga

Q3. Which two river goddesses flank the entrance gateway of the Kailashnatha Temple? **[1]**

(a) Saraswati and Lakshmi (b) Ganga and Yamuna
(c) Parvati and Sita (d) Usha and Rati

Q4. For a school project on 'temple as a mountain', which feature of the Kailashnatha Temple would best support the idea that it represents Mount Kailash? **[1]**

(a) Its linga in the garbhagriha
(b) Its high shikhara rising over the sanctum like a mountain peak
(c) Its rock bridge
(d) Its elephant sculptures

Q5. The enormous stone linga of the Kailashnatha Temple is placed in the: **[1]**

(a) Nandi mandapa (b) Gopuram (c) Garbhagriha (d) Rock bridge

Q6. The 'parikrama' of a temple is the: **[1]**

(a) Water tank (b) Path for circumambulation around the shrine
(c) Main gateway (d) Flagstaff

Q7. The kalash of a temple is the: **[1]**

(a) Water pot finial crowning the shikhara (b) Main gate
(c) Offering plate (d) Bell

Q8. 'Vertical excavation' at the Kailashnatha Temple means: **[1]**

(a) Digging a deep well in the courtyard
(b) Carving began at the top of the rock and proceeded downwards
(c) Building the tower first and the base last
(d) Carving the inner walls before the outer ones

Assertion–Reason

Q9. **Assertion (A):** Sculptures of elephants at the Kailashnatha Temple are purely decorative with no structural role.
Reason (R): The elephants are carved around the plinth as if supporting the weight of the temple. **[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 design of the Kailashnatha Temple leads the worshipper in stages from the outer world to the inner sanctum.
Reason (R): The parisar (courtyard), mandapas and finally the garbhagriha form a graded path towards the deity. **[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 is dedicated to Lord Vishnu.
Reason (R): The garbhagriha of the temple houses a large stone linga. **[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 material of the Kailashnatha Temple. **[1]**

Q13. Which famous relief shows Ravana at the Kailashnatha Temple? **[1]**

Q14. To which deity is the Kailashnatha Temple dedicated? **[1]**

Q15. Which dynasty built the Kailashnath Temple at Ellora? **[1]**

[BOARD 2026]

Short Answer (SA)

Q16. The Kailash Temple at Ellora is rich in sculpture. Explain its sculptural excellence. **[2]**

[SQP 2026-27 (adapted)]

Q17. 'Kailashnatha Temple' is amongst the largest rock-cut temples in the world. It is a megalith structure carved from a single rock. Explain this structure on the basis of its size, architecture and sculptural treatment. **[2]**

[SQP 2022-23]

Q18. Compare the Kailashnatha Temple with the Ajanta caves in two points: how were the two sites made, and what is each famous for? **[2]**

Q19. Indian temple architecture is designed to lead us from the outer world to the inner world: the parisar represents the outer world and the garbhagriha the inner world. Name and describe any two parts of the Kailashnatha Temple that carry the worshipper along this path. **[2]**

[SQP 2022-23 (adapted)]

Q20. A museum has one wall panel for 'Rock-cut Architecture'. Suggest four points the panel should make about the Kailashnatha Temple. **[2]**

Q21. What is a gopuram and what is its role in the Kailashnatha complex? **[2]**

Q22. The Kailashnath Temple at Ellora stands as a magnificent example of vertical excavation. What is meant by the term 'vertical excavation'? Describe one other architectural feature of this temple. **[2]**

[BOARD 2026 (adapted)]

Long Answer (LA)

Q23. Explain how the Kailashnatha Temple is a complete expression of Indian rock-cut architecture, describing its making, its parts and its sculptures. Answer the following: **[6]**

(i) Its making (site, patron, technique) [2]

(ii) Its parts [2]

(iii) Its sculptures [2]

Q24. Your school magazine wants a feature article titled 'The Mountain in Stone'. Plan the article on the Kailashnatha Temple. Answer the following: **[6]**

(i) Introduction: temple as Mount Kailash [2]

(ii) Middle: the wonder of its making [2]

(iii) Conclusion: what it teaches us today [2]

Q25. The Kailash Temple at Ellora is considered a masterpiece of Indian rock-cut architecture. Answer the following: [SQP 2026-27] **[6]**

(i) Write its architectural features. [2]

(ii) Explain its sculptural excellence. [2]

(iii) Write any four parts of the temple. [2]

Case Study

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.

Q26. 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]

Case Study: Read the passage and answer the questions that follow. A documentary shows the Kailashnatha Temple and its narrator says: 'Imagine the courage of the plan. The carvers could not start over. Every measurement had to live in their heads before it lived in stone. They removed a mountain to reveal a temple, and gave the mountain's name to the god's house.' The film then shows workers' chisel marks and the dark sanctum with its stone linga, and the tower outlined against the sky.

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

(i) Why does the narrator say 'every measurement had to live in their heads'? [1]

(ii) What does 'removed a mountain to reveal a temple' mean? [1]

(iii) How does the monument justify 'the mountain's name for the god's house'? Answer with two points. [2]

7. Indian Folk Art: Madhubani and Warli Paintings

Multiple Choice Questions (MCQs)

Q1. The themes of Madhubani paintings mostly depict: **[1]**

[SQP 2024-25]

(a) Only battle scenes
(b) Court life of kings
(c) Deities, humans, animals and plants
(d) Abstract geometric forms only

Q2. Warli painting is the folk art of which state? **[1]**

[BOARD 2022 Comptt]

(a) Bihar (b) Maharashtra (c) Kerala (d) Punjab

Q3. The white figures of Warli painting are made with: **[1]**

[MS 2025-26 (adapted)]

(a) Chalk and water (b) Rice paste with gum (c) White clay (d) Milk of lime

Q4. Slanting lines showing movement, as in dancing figures, are characteristic of: **[1]**

(a) Madhubani painting (b) Warli painting (c) Mughal painting (d) Company painting

Q5. The traditional Warli artist paints with: **[1]**

[MS 2021-22 Term 2 (adapted)]

(a) A bamboo twig chewed at the end
(b) A feather quill
(c) A woollen pad
(d) A metal brush

Q6. A student notes that both Madhubani and Warli paintings show a strong relation with which school subject? **[1]**

[BOARD 2022 Comptt (adapted)]

(a) History (b) Geography (c) Mathematics (d) Economics

Q7. Traditionally Madhubani artists painted with: **[1]**

[MS 2021-22 Term 2 (adapted)]

(a) Fine squirrel-hair brushes
(b) Twigs, fingers, matchsticks and nib pens
(c) Iron stylus
(d) Spray guns

Q8. Madhubani and Warli paintings were traditionally made on: **[1]**

[BOARD 2024]

(a) Canvas (b) Walls of huts (c) Palm leaves (d) Silk cloth

Assertion–Reason

Q9. **Assertion (A):** There is no empty space left in an authentic Madhubani painting.
Reason (R): Gaps are filled with flowers, birds, animals and decorative patterns. **[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 Warli painting the human body is built from two triangles.
Reason (R): The upper triangle forms the bust and the lower triangle the pelvis, giving the figure a dancing swing. **[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):** Madhubani painting was traditionally a professional art practised by men in workshops.
Reason (R): It was a domestic art passed down among the women of the household. **[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 where the Warli tribe lives. **[1]**

[BOARD 2022 Comptt]

Q13. What do the words 'madhu' and 'ban' mean in the name Madhubani? **[1]**

[MS 2025-26 (adapted)]

Q14. Name the state associated with each: Madhubani and Warli. **[1]**

Q15. Name the basic geometric shapes of Warli painting. **[1]**

Short Answer (SA)

Q16. Write four main features of Warli painting. **[2]**

[BOARD 2026 (adapted)]

Q17. Name the five styles of Madhubani painting and describe any one. **[2]**

[BOARD 2022 Comptt (adapted)]

Q18. Explain the symbolism of the circle, triangle and square in Warli painting. **[2]**

Q19. How do both Madhubani and Warli paintings show the use of mathematics? Explain with two points. **[2]**

Q20. Folk arts like Warli are called 'therapeutic' for their makers. Give two points in support. **[2]**

[MS 2025-26 (adapted)]

Q21. What is the importance of the lotus, sun and moon in kohber paintings? **[2]**

Q22. Write two differences between Madhubani and Warli paintings. **[2]**

[BOARD 2022 Comptt (adapted)]

Long Answer (LA)

Q23. Indian folk arts show that mathematics is hidden in art. Taking Madhubani and Warli paintings together, write a detailed answer on their similarities and their relation with mathematics. Answer the following: [BOARD 2022 Comptt (adapted)] **[6]**

(i) Similarities of the two arts [2]
(ii) Relation with mathematics [2]
(iii) What this teaches [2]

Q24. 'Madhubani painting is a complete art of colour from nature.' Describe the materials, pigments and techniques of Madhubani under three headings. Answer the following: **[6]**

(i) Surface and tools [2]
(ii) Natural pigments [2]
(iii) Technique and finish [2]

Q25. Indian folk art carries the soul of its community. Taking Madhubani painting as an example, write a detailed note covering its history, characteristics and themes. Answer the following: [SQP 2024-25 (adapted)] **[6]**

(i) History and origin [2]

(ii) Characteristics [2]

(iii) Themes and styles [2]

Case Study

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.'

Q26. 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]

Case Study: Read the passage and answer the questions that follow. An art magazine writes: 'Two villages, two walls. On the first wall, a Mithila mother fills a Durga with brilliant red and blue, and crowns the border with parrots; there is not a blank spot anywhere. On the second, a Warli elder draws a hundred tiny dancers in white on earth-red, each body just two triangles. Both artists smile: neither has ever entered an art school, and both learned at their mothers' sides.'

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

(i) Name the two arts and their states. [1]

(ii) What does the passage suggest about how folk art is learned? Support with the artists' words. [1]

(iii) Pick one contrast and one similarity of the two arts from the passage and explain each. [2]

Answer Key (MCQs and Assertion–Reason)

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

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

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

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

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

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

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