CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

Painting

Subject Code: 049 | Class X

Question Bank – Set 4

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 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

Q2. This element has a very small existence in space but can still act as a focus of a visual: **[1]**

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

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

Q3. Which of the following is not an element of art? **[1]**

[SQP 2026-27]

(a) Angle (b) Shape (c) Texture (d) Colour

Q4. In a painting, texture that can be seen but not actually felt by touch is called: **[1]**

(a) Tactile texture (b) Visual texture (c) Solid texture (d) Real texture

Q5. What is monochrome? **[1]**

[SQP 2021-22]

(a) Varying tones of only one colour
(b) Second colour's tone
(c) Mixing of one primary and one secondary colour
(d) Tone of cool colour

Q6. A student paints a fruit basket so realistically that viewers feel they could reach out and touch the rough skin of an orange. Which element has he most convincingly rendered? **[1]**

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

Q7. A student wants her drawing of a ball to look solid and round on flat paper. Which element of art should she mainly manipulate? **[1]**

(a) Point (b) Line only (c) Space only (d) Tone

Q8. Which colour combination creates the secondary colour Orange? **[1]**

[BOARD 2026]

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** Mixing two primary colours gives a secondary colour, such as red and yellow making orange.
Reason (R): Primary colours themselves can be obtained by mixing two secondary colours. **[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):** Colour is a property of light.
Reason (R): An object produces different sensations of colour with the help of the reflection of light. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

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

Q13. Define colour. **[1]**

Q14. What are the primary colours? **[1]**

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

Short Answer (SA)

Q16. 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]

Q17. Write the difference between shape and form. Give two examples of each. **[2]**

[SQP 2026-27; SQP 2024-25; BOARD 2024]

Q18. Art is a powerful visual language that can express a lot even through simple geometrical shapes, as seen in Warli folk art. With the help of lines and shapes, what kinds of visuals or images can be created? Give two examples. **[2]**

[SQP 2022-23; BOARD 2023 (Warli context)]

Q19. What are neutral colours? Name any one neutral colour and mention one use of neutral colours in painting. **[2]**

[BOARD 2026]

Q20. Observe a described artwork: [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]. Which two elements of art are most prominent in this work? Justify in two points. **[2]**

Q21. What do you understand by symmetrical and abstract shape? **[2]**

[SQP 2024-25]

Q22. What are the two kinds of space? How do we appreciate a painting on the basis of the artist's handling of its space? **[2]**

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

Long Answer (LA)

Q23. 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]

Q24. Compare warm and cool colours with examples of how an artist uses each group to express emotion in a composition. Answer the following: **[6]**

(i) Meaning and examples of each group [2]

(ii) Emotions expressed [2]

(iii) Artistic use in composition [2]

Q25. Explain any six elements of art in your own words. Answer the following: [SQP 2022-23; MS 2022-23] **[6]**

(i) Point, line and shape (1 mark each within this part) [2]

(ii) Colour and tone (1 mark each within this part) [2]

(iii) Texture and space (1 mark each within this part) [2]

Case Study

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.

Q26. 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]

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

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

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

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

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

2. Principles of Visual Arts (Composition)

Multiple Choice Questions (MCQs)

Q1. 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

Q2. Which pair correctly matches a principle with its meaning? **[1]**

(a) Rhythm – the size relation of parts to each other
(b) Proportion – repetition of an element creating a visual beat
(c) Emphasis – creation of a focal point
(d) Balance – combining similar elements

Q3. In the Ajanta mural Bodhisattva Padmapani, the Bodhisattva is painted much larger than the attendants around him. Which principle of composition does this use, and why? **[1]**

(a) Balance, to keep both sides equal
(b) Rhythm, to create repetition
(c) Proportion, because size shows his spiritual importance
(d) Variety, to add many colours

Q4. Two paintings hang side by side. Painting X has repeated triangles and circles marching in a row, all in shades of one colour. Painting Y has one bright red circle among grey squares. Which principle is most strong in Painting Y? **[1]**

(a) Rhythm
(b) Emphasis through contrast
(c) Harmony
(d) Radial balance

Q5. When an artist enhances a natural subject with decorative colours, designs and forms so that it keeps a recognisable character but looks ornamental, the treatment is called: **[1]**

(a) Stylization (b) Abstraction (c) Contrast (d) Proportion

Q6. A student divides his canvas by an imaginary vertical axis: on the left he places one large tree, on the right three smaller trees, and the two sides still look equally weighted. The balance he has used is: **[1]**

(a) Symmetrical, because both sides have trees
(b) Asymmetrical, because unequal elements balance each other by visual weight
(c) Radial, because everything comes from the centre
(d) None, because the sides are different

Q7. A young artist paints a mountain exactly as it looks. Her friend paints the same mountain with decorative patterns and flat bright colours, keeping it recognisably a mountain but making it look ornamental. The friend's treatment is best described as: **[1]**

(a) Abstraction, because the natural form has been abandoned completely
(b) Proportion, because both mountains are the same size
(c) Balance, because the design is symmetrical
(d) Stylization, because the subject is enhanced with decoration but stays recognisable

Q8. Select the correct statement: **[1]**

[SQP 2020-21; SQP 2019-20]

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** An artist can direct the viewer's eye around a painting by arranging lines and shapes skilfully.
Reason (R): The arrangement of elements creates movement, which adds excitement and interest and brings a plain canvas to life. **[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):** Emphasis in a composition creates a focal point that draws the viewer's eye first.
Reason (R): Emphasis gives focus and importance to one part of the work over the others, so the eye lands there first. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

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

Q13. What is radial balance? **[1]**

Q14. Which principle of art is created by arranging opposite elements such as rough and smooth together? **[1]**

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

Short Answer (SA)

Q16. 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]

Q17. Distinguish between abstraction and stylization with one example of each. **[2]**

Q18. How do the principles of art work together to structure a composition and convey the artist's intent? Explain with an example. **[2]**

Q19. A friend claims that principles of art are only decorative rules and have nothing to do with the meaning of a painting. As a student of art, give two points to correct this claim. **[2]**

Q20. Differentiate between harmony and unity. **[2]**

Q21. Explain the principle of proportion. How did the artist of Bodhisattva Padmapani use it? **[2]**

Q22. What are the four principles of art? Explain each in one line. **[2]**

[BOARD 2024]

Long Answer (LA)

Q23. What are the principles of art? Explain any four principles in detail with examples. Answer the following: **[6]**
[BOARD 2024; SQP 2019-20 (adapted)]

(i) Meaning of principles and list [1]

(ii) Balance [1]

(iii) Rhythm [1]

(iv) Emphasis [1]

(v) Proportion [1]

(vi) Harmony and Unity [1]

Q24. 'Principles of art are the grammar of visual language.' Evaluate this statement by explaining how any three principles work together in a folk painting described as follows: [Artwork: Tarpa dance, Warli painting, Maharashtra; white rice-paste stick figures spiral around a central horn player on a red-ochre mud wall]. Answer the following: **[6]**

(i) Rhythm and movement in the work [2]

(ii) Radial balance and emphasis [2]

(iii) Harmony, unity and stylization [2]

Q25. A student has to plan a painting titled 'Festival in My Town' for a competition. Explain how she can use six different principles of art to organise her composition and convey her intent. Answer the following: **[6]**

(i) Choice of balance for stability and mood [1]

(ii) Emphasis for the main subject [1]

(iii) Rhythm and movement for liveliness [1]

(iv) Harmony and unity for oneness [1]

(v) Proportion for believable structure [1]

(vi) Variety and contrast for interest [1]

Case Study

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.

Q26. 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]

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

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

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

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

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

3. Methods and Materials of Painting

Multiple Choice Questions (MCQs)

Q1. 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

Q2. Which of these is a DIFFERENCE between oil pastels and crayons? **[1]**

[MS 2025-26 (adapted)]

(a) Oil pastels are wax-based; crayons are oil-based
(b) Oil pastels use oil as binder and blend smoothly; crayons use wax and apply harder
(c) Crayons are only for children
(d) Oil pastels cannot make any lines

Q3. Which statement about poster colours is TRUE? (i) They are highly opaque; (ii) They are vibrant and dense; (iii) They never fade in light; (iv) Their pigments are roughly ground. **[1]**

[Term 1 2021-22 Q29 (adapted)]

(a) i, ii and iv (b) i, iii and iv (c) ii, iii and iv (d) only i

Q4. Ravi is painting a poster for the school notice board. He needs bold, flat, bright areas of colour that can be corrected by painting light over dark. His best medium is: **[1]**

(a) Watercolours (b) Poster colours (c) Graphite pencils (d) Wax crayons

Q5. Which type of pencil is used for deep tonal effects? **[1]**

[MS 2026-27 (adapted)]

(a) H pencil (b) Charcoal pencil (c) Light colour pencil (d) HB pencil

Q6. What do we add to watercolours to get lighter colour values? **[1]**

[SQP 2026-27]

(a) Water (b) Dark colours (c) Wax (d) Graphite

Q7. Applying paint thickly so that the strokes stand out on the surface is called: **[1]**

(a) Impasto (b) Wash (c) Blending (d) Layering

Q8. Which of the following is the correct classification of brushes based on their bristles? **[1]**

[BOARD 2024 (adapted)]

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** The wet-into-wet technique produces soft, fused edges between two colours.
Reason (R): The colour is applied on a wet surface, so the pigments flow and merge on the paper. **[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): Watercolour is called a transparent medium.
Reason (R): In watercolour, light is maintained by letting the white of the paper shine through thin layers. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. Name the two main types of brushes classified by their bristles. **[1]**

Q13. What is an easel? **[1]**

Q14. Your watercolour wash is buckling the sheet. Name the paper type you should switch to. **[1]**

Q15. What is a palette used for? **[1]**

Short Answer (SA)

Q16. Name at least two different types of papers and the mediums they suit. **[2]**

[MS 2026-27 (adapted)]

Q17. A museum guide says: 'This miniature was done in tempera.' Explain tempera to a visitor in four points. **[2]**

Q18. For a portrait commission, an artist needs one medium for the delicate outline and one for rich opaque shadows. Suggest a suitable pair and justify each choice. **[2]**

Q19. Why is a thick, textured (cold-pressed) paper preferred for watercolour? **[2]**

Q20. Explain in your own words the four main advantages of oil pastels as a medium of art. **[2]**

[BOARD 2023 (adapted)]

Q21. Write a short note on the drawing board and erasers as tools of painting. **[2]**

Q22. Write the difference between oil pastels and crayons. **[2]**

[MS 2025-26 (adapted)]

Long Answer (LA)

Q23. 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]

Q24. You must select ONE medium for a competition piece on 'Save Water'. Justify your choice through its technical qualities and name the tools and surface you will use. Answer the following: [MS 2022-23 (adapted)] **[6]**

(i) Choice and justification [2]
(ii) Tools [2]
(iii) Surface [2]

Q25. Watercolour as a medium is renowned for its capacity to evoke lightness and fluidity, allowing colours to blend and flow as no other paint can easily replicate. Answer the following: [SQP 2024-25 / Board 2024 Q8 (adapted)] **[6]**

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

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

Case Study

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.

Q26. 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]

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

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

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

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

4. Painting: Bodhisattva Padmapani (Ajanta)

Multiple Choice Questions (MCQs)

Q1. 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

Q2. Ajanta, famous for its rock-cut caves, is located near which city? **[1]**

(a) Aurangabad, Maharashtra (b) Bhopal, Madhya Pradesh
(c) Patna, Bihar (d) Mysuru, Karnataka

Q3. The eyebrows of the Bodhisattva are: **[1]**

(a) Thick and straight (b) Neat and bow-shaped (c) Joined in the middle (d) Hidden by the crown

Q4. The Ajanta artists prepared the cave wall for painting by applying a plaster of: **[1]**

(a) Only white lime (b) Clay, cow dung and rice husk
(c) Marble dust and glue (d) Sand and cement

Q5. The Bodhisattva Padmapani mural is generally dated to: **[1]**

(a) 3rd century BCE (b) 1st century CE (c) Late 5th century CE (d) 12th century CE

Q6. According to the Shilpashastras, the arms of a Mahapurush (great being) are like: **[1]**

(a) Lotus stems (b) Elephant trunks (c) Bow-strings (d) River currents

Q7. In a museum reproduction, a student sees a figure swaying gently with bends at the neck, waist and knee. The art teacher says this grace comes from a famous Ajanta pose. The pose is: **[1]**

(a) Tribhanga (b) Samabhanga (c) Padmasana (d) Virabhadrasana

Q8. The Bodhisattva Padmapani is shown standing in which pose? **[1]**

[SQP 2022-23 Q7A (adapted)]

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** The arms of the Bodhisattva are drawn smooth, long and rounded like elephant trunks.
Reason (R): The Shilpashastras describe the arms of a Mahapurush (great being) as reaching to the knees. **[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 figure of Padmapani appears to sway gently although it is a wall painting.
Reason (R): The figure stands in the tribhanga pose, bending at the neck, waist and knee. **[1]**

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

Very Short Answer (VSA)

Q12. In which cave of Ajanta is the painting 'Bodhisattva Padmapani' found? **[1]**

[SQP 2022-23 Q7A (adapted)]

Q13. Name any two binding agents used in the Ajanta murals. **[1]**

[SQP 2025-26 Q15 (adapted)]

Q14. What is an Ekavali? **[1]**

Q15. Which flower does the Bodhisattva hold, and in which hand? **[1]**

Short Answer (SA)

Q16. What is the Shadanga? Name its six limbs. **[2]**

[SQP 2025-26 Q15 (adapted)]

Q17. An artist copies the Padmapani but paints the eyes wide open, staring. What has been lost, and why does it matter? **[2]**

Q18. The Padmapani's pearls 'become smaller on either side of the sapphire'. What visual principle does this spacing serve? **[2]**

Q19. Which subjects were painted on the walls of the Ajanta Viharas? **[2]**

Q20. Write a short note on the long hair and crown of the Bodhisattva. **[2]**

Q21. How did the painter show the shape of the Bodhisattva's nose? **[2]**

Q22. Describe the technique and materials with which the Padmapani mural was painted. **[2]**

[SQP 2022-23 Q7A (adapted)]

Long Answer (LA)

Q23. 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]

Q24. Evaluate the Bodhisattva Padmapani on the basis of the fundamentals of art (elements and principles). Answer the following: [MS 2019-20; Board 2024 (adapted)] **[6]**

(i) Elements of art in the painting. [2]
(ii) Principles of art in the painting. [2]
(iii) The overall effect of these fundamentals. [2]

Q25. Evaluate the painting of the Bodhisattva Padmapani on the basis of the Shadanga (six limbs of painting). Answer the following: [SQP 2025-26 Q15 (adapted)] **[6]**

(i) Name the six limbs and apply each to the Padmapani. [3]

(ii) Mention the place and period of the painting. [1]

(iii) Describe the fresco technique of the mural in one point. [1]

(iv) State the symbolic meaning of the blue lotus. [1]

Case Study

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.'

Q26. 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]

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

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

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

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

5. Sculpture: Ashokan Lion Capital (Mauryan)

Multiple Choice Questions (MCQs)

Q1. 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

Q2. The Lion Capital was originally placed on top of what kind of structure? **[1]**

[BOARD 2025 (adapted)]

(a) A stupa (b) A pillar (c) A temple shikhara (d) A fort wall

Q3. The four animals and the four wheels on the abacus of the Lion Capital are arranged so that: **[1]**

(a) Each animal is placed between two wheels, moving around the abacus
(b) All animals face the same single wheel
(c) The wheels are all on one side and the animals on the other
(d) The animals are carved only on the front face

Q4. The part of the pillar immediately below the abacus, carved like a flower with petals hanging down, is called: **[1]**

(a) The shaft (b) The inverted lotus (c) The drum (d) The pedestal

Q5. The Dharma Chakra in the centre of the Indian national flag is taken from the wheel of: **[1]**

(a) The Konark Sun Temple chariot wheel (b) The Harappan stone seals
(c) The Lion Capital of Ashoka at Sarnath (d) The Ajanta cave murals

Q6. The elephant carved on the abacus of the Lion Capital symbolises: **[1]**

(a) The Buddha's renunciation of the world
(b) The Buddha's first sermon
(c) The dream of Buddha's mother, foretelling the birth of a divine soul
(d) The Buddha's journey to Kushinagar

Q7. On the Indian national emblem, the words 'Satyameva Jayate' are taken from an inscription of: **[1]**

(a) Harappan seals (b) The Rigveda
(c) The Mundaka Upanishad (d) The Arthashastra

Q8. Which set of animals is carved on the abacus of the Lion Capital? **[1]**

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** The Lion Capital of Sarnath is a monolithic sculpture.
Reason (R): The National Emblem of India is adopted from the Lion Capital of Sarnath. **[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 National Emblem of India is an exact copy of the complete Ashokan pillar of Sarnath.
Reason (R): The emblem is adopted from the Lion Capital of Ashoka, showing the lions mounted on the abacus with a bull, a horse and the Dharma Chakra. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. From which artwork is the National Emblem of India adopted? **[1]**

Q13. Which part of the Lion Capital is carved like a flower with drooping petals? **[1]**

Q14. Name the museum where the Lion Capital is preserved. **[1]**

Q15. Which stone was used to carve the Lion Capital? **[1]**

Short Answer (SA)

Q16. Describe the material and technique of the Lion Capital of Ashoka. **[2]**

Q17. What is meant by the Dharma Chakra Pravartana, and why is it connected with the Lion Capital? **[2]**

Q18. A school plans to install a sculpture in the middle of an open courtyard, where it will be seen from all sides. What lesson does the Lion Capital offer the designer? Explain in two points. **[2]**

Q19. Write a short note on Ashoka and his dhamma, and explain how the Lion Capital expresses it. **[2]**

Q20. How does the Lion Capital look complete and balanced from whichever side it is viewed? Explain with reference to its design. **[2]**

Q21. Where do we see the Lion Capital in the life of the nation today? Name the places and explain the message carried there. **[2]**

Q22. The Sarnath Lion Capital was erected at the Deer Park on the outskirts of Varanasi. Write the names of the four animals carved on its abacus and explain in brief the structure of the Lion Capital. **[2]**

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

Long Answer (LA)

Q23. 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]

Q24. A museum guide must explain the Lion Capital to visitors walking all the way around it. Describe what the visitors will see from the four cardinal directions and what the guide should highlight about the sculpture's design. Answer the following: **[6]**

(i) What is seen from the four directions [2]

(ii) The design points to highlight [2]

(iii) The craft to highlight [2]

Q25. Where has the National Emblem been taken from? Symbolically describe the four lions sitting back-to-back on the Ashokan Capital. Also throw light on what the chakra, the animals and the wheels on the abacus, and the inverted lotus under it symbolise. Answer the following: [SQP 2024-25 (adapted)] **[6]**

(i) Source of the National Emblem [2]

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

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

Case Study

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.]

Q26. 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]

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

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

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

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

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

6. Architecture: Kailashnatha Temple (Ellora)

Multiple Choice Questions (MCQs)

Q1. '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

Q2. The rock used for the Kailashnatha Temple is: **[1]**
(a) Marble (b) Basalt (c) Limestone (d) Granite

Q3. Which animals appear to support parts of the structure at the base of the Kailashnatha Temple? **[1]**
(a) Lions (b) Elephants (c) Horses (d) Bulls

Q4. The bull Nandi, the mount of Shiva, sits in the Kailashnatha complex in: **[1]**
(a) A separate Nandi mandapa on a porch in front of the main temple
(b) A niche on the shikhara
(c) The rock bridge
(d) A cave behind the garbhagriha

Q5. The Kailashnatha Temple is an example of: **[1]**
(a) Free-standing brick temple (b) Monolithic rock-cut architecture
(c) Wooden architecture (d) Iron-frame architecture

Q6. Which sculpture, in which Ravana tries to lift Mount Kailash, is famous at this temple? **[1]**
(a) Ravana lifting Mount Kailash (Ravana anugraha)
(b) Samudra Manthan
(c) Ganga's descent
(d) Shiva wedding Parvati

Q7. The dwelling of the main deity in a temple, the sanctum, is called: **[1]**
(a) Mandapa (b) Garbhagriha (c) Gopuram (d) Kalash

Q8. With what was the Kailashnath temple primarily constructed? **[1]**

[BOARD 2025]

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** A rock bridge connects the Nandi mandapa to the gopuram at the Kailashnatha complex.
Reason (R): Such bridges carved from the living rock link parts of the complex without separate masonry. **[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 called a monolithic temple.
Reason (R): It was carved out of a single great rock by removing the stone around it. **[1]**
(a) Both Assertion (A) and Reason (R) are true and Reason (R) is the correct explanation of Assertion (A).
(b) Both Assertion (A) and Reason (R) are true, but Reason (R) is not the correct explanation of Assertion (A).
(c) Assertion (A) is true, but Reason (R) is false.
(d) Assertion (A) is false, but Reason (R) is true.

Very Short Answer (VSA)

Q12. Which dynasty built the Kailashnath Temple at Ellora? **[1]**

[BOARD 2026]

Q13. Name any two parts of the Kailashnatha Temple. **[1]**

Q14. Which two goddesses flank the entrance gateway of the temple? **[1]**

Q15. Name the state in which the Kailashnatha Temple is located. **[1]**

[SQP 2025-26]

Short Answer (SA)

Q16. 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)]

Q17. What is so important about the Kailashnath temple? Explain in short. **[2]**

[BOARD 2022]

Q18. Heritage Day asks you to present 'one monument, two arts' – architecture and sculpture together. How does the Kailashnatha Temple fulfil this theme? **[2]**

Q19. How does the Kailashnatha Temple represent Mount Kailash? Explain briefly. **[2]**

Q20. A classmate asks how the carvers could see their overall design while working. Using the idea of vertical excavation, answer in two points. **[2]**

Q21. Describe the Nandi mandapa of the Kailashnatha Temple. **[2]**

Q22. Who was the main ruler to construct the famous Kailashnath temple of Ellora and what is the speciality of the temple? Explain in brief. **[2]**

[BOARD 2022 Comptt]

Long Answer (LA)

Q23. 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]

Q24. Compare and contrast the Kailashnatha Temple with the Lion Capital of Sarnath as works of Indian art, covering material and technique, purpose, and artistic character. Answer the following: **[6]**

(i) Material and technique [2]

(ii) Purpose [2]

(iii) Artistic character [2]

Q25. Formed from a single block of excavated stone, the Kailashnath temple is considered one of the most impres-

sive cave temples in India. Write a short note on the following features of the Kailashnath temple: Answer the following: [BOARD 2024 (adapted)] **[6]**

(i) Architectural beauty [2]

(ii) Who built the temple of Kailashnath? What is the medium? [2]

(iii) What is the meaning of vertical excavation? [2]

Case Study

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.

Q26. 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]

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

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

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

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

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

7. Indian Folk Art: Madhubani and Warli Paintings

Multiple Choice Questions (MCQs)

Q1. Madhubani and Warli paintings were traditionally made on: **[1]**

[BOARD 2024]

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

Q2. Madhubani painting is also known as: **[1]**

[BOARD 2022 Comptt]

(a) Godna art (b) Kohber art (c) Mithila painting (d) Rogan art

Q3. The 'kohber' style of Madhubani painting is specially associated with: **[1]**

(a) Harvest festival (b) Weddings (c) Birth of a son (d) New house

Q4. In Madhubani painting, the white colour is traditionally obtained from: **[1]**

[MS 2021-22 Term 2 (adapted)]

(a) Chalk powder (b) Rice powder (c) Cow dung (d) Conch shell

Q5. In Warli painting, the human figure is drawn as: **[1]**

(a) One large circle with limbs
(b) Two triangles joined at their tips
(c) A straight line with dots
(d) A square head with stick body

Q6. Traditionally, Madhubani painting was done mainly by: **[1]**

(a) Temple sculptors
(b) Women of the household
(c) Court painters
(d) Travelling merchants

Q7. In Warli symbolism, the square stands for: **[1]**

(a) The sun
(b) A piece of land or sacred enclosure
(c) Flowing water
(d) The moon

Q8. The 'Chowk' in Warli painting is made on the occasion of: **[1]**

[SQP 2022-23 (adapted)]

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

Assertion–Reason

Q9. **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.

Q10. **Assertion (A):** The Chowk is the sacred centre of Warli wedding painting.
Reason (R): It is consecrated to the fertility goddess Palaghata and drawn by the family at marriage time. **[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 paintings are traditionally white on a geru background.
Reason (R): The white is rice paste mixed with gum and the ground is coated with red-ochre earth. **[1]**

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

Very Short Answer (VSA)

Q12. Name the basic geometric shapes of Warli painting. **[1]**

Q13. What is the 'tarpa' in Warli painting? **[1]**

Q14. In which sacred room is the kohber painting made? **[1]**

Q15. What is used to make the white colour in Warli painting? **[1]**

Short Answer (SA)

Q16. Write two differences between Madhubani and Warli paintings. **[2]**

[BOARD 2022 Comptt (adapted)]

Q17. Write two similarities between Madhubani and Warli paintings. **[2]**

[BOARD 2022 Comptt (adapted)]

Q18. Describe the Tarpa dance as shown in Warli painting. **[2]**

Q19. A museum wants one wall panel on Madhubani materials. Write four points for the panel. **[2]**

Q20. 'Madhubani painting leaves no empty space.' Explain this statement with examples. **[2]**

Q21. Describe the tools and brushes used in traditional Madhubani painting. **[2]**

Q22. Madhubani painting belongs to which state? Mention any three characteristics of this painting. **[2]**

[BOARD 2023]

Long Answer (LA)

Q23. 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]

Q24. Compare Madhubani and Warli paintings in detail: origins and people, materials and colours, subjects and styles. Answer the following: **[6]**

(i) Origins and people [2]
(ii) Materials and colours [2]
(iii) Subjects and styles [2]

Q25. Explain the visual language of Warli painting: its shapes, symbols and sense of movement, with examples. Answer the following: **[6]**

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

Case Study

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.'

Q26. 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]

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

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

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

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

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

Answer Key (MCQs and Assertion–Reason)

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

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

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

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

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

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

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