



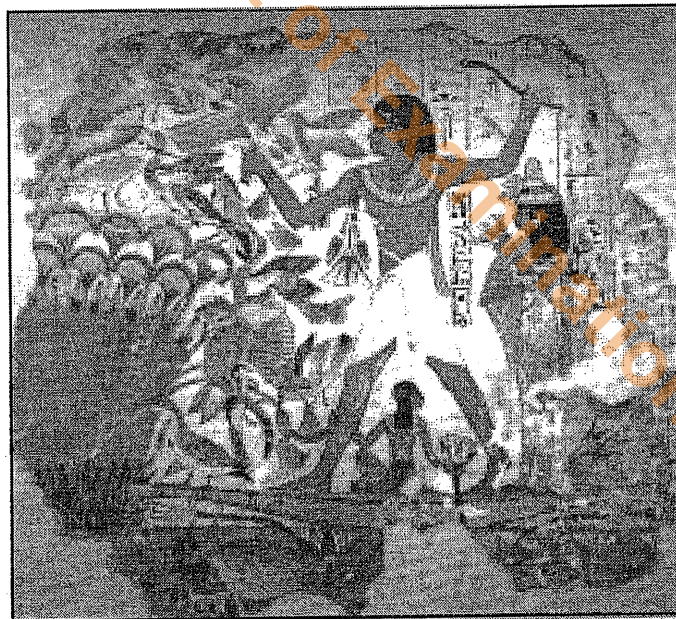
NEW

Department of Examinations - Sri Lanka
G.C.E. (A/L) Examination - 2020

51 - Art

New Syllabus

Marking Scheme



This document has been prepared for the use of Marking Examiners. Some changes would be made according to the views presented at the Chief Examiners' meeting.

Amendments to be included

General Certificate of Examination (Adv.Level) Examination - 2020**(New Syllabus)****Structure of the question paper and obtaining marks****51 - Art - I, II, III****Marking Scheme**

Part I - This Question Paper Consists of two parts. I - part consists 40 multiple choose questions. And Candidates must answer all the questions on this paper itself. The II - part includes 07 structure type questions. MCQ paper is a Compulsory one. The structured essay type question paper, the II - part includes 3 parts, A,B,C. Answer for questions, selecting two questions from part 'A' and one question each from part 'B' and 'C'. Candidates will be given 40 marks for the MCQ paper, 60 marks for 04 structural Questions. Therefore total marks given for the first paper is 100.

Part II - This paper is a practical paper. This includes one question for one Practical exercise. This is named as 'Free Hand Drawing and Still Life Composition. Candidates will be given 100 marks for this paper.

Part III - This paper is a practical paper. This includes part A, B and C

A - Composition painting

B - Pattern Design

C - Graphic Art

Select and answer one question from above three parts. Candidates will be given 100 marks. 300 hundred marks for the three question papers, contains 100 marks for each paper. Evaluate 3 question papers Separately and enter marks to separate sheets.

Part I - Art**Objectives**

- 1) To examine the skills of students achieved for the cultural background of Sri Lankan Indian and European Art.
- 2) To measure the capabilities of evaluation and the applications of background, medium, subject matter, techniques, expressions of the art works of international artists.
- 3) To measure the student's capabilities to present what they learnt.

Examiners specially consider marking each part separately when marking first paper. The answers of the MCQ paper included the first paper itself. Therefore correctly mark and counted, and enter total marks in the upper right corner box provided.

The four questions has been selected from the part two, evaluate separately. Correctly write down the marks of each part at the end of the relevant question. Calculate them. The total of calculated marks of above mentioned four questions, bring to the front page of the MCQ paper and enter the marks in the upper right corner box provided. Finally count the grand total of each four questions.

All the marked papers must recheck by other examiner. The cord numbers of first and second examiners must enter to the relevant box in the question paper.

Mark sheet must prepare by examiners them self. Do not enter marks when reading by other examiners.

The examiner must thoroughly advise when entering the marks of each question in the front page, and entering total marks to the mark sheet, to be very carefully.

It is important to write all the numbers very clearly and correctly.

- If there is a mistake, examiner must cut the number using one line, and rewrite it clearly and put the signatures. Do not use erasers, scrappers or correcting fluids.
- If the candidate has answered more than four questions, mark all the answers and cut the answers. Which contain lowest marks.
- If the candidate writes more answers than instructed, cut the overdone answers.
- Write a note at the bottom of the page about the retrenched answers.
- Must use red pen for first marking.

Common Techniques of Marking Answer Scripts.

It is compulsory to adhere to the following standard method in marking answer scripts and entering marks into the mark sheets.

1. Use a red color ball point pen for marking. (Only Chief/Additional Chief Examiner may use a mauve color pen.)
2. Note down Examiner's Code Number and initials on the front page of each answer script.
3. Write off any numerals written wrong with a clear single line and authenticate the alterations with Examiner's initials.
4. Write down marks of each subsection in a $\triangle$ and write the final marks of each question as a rational number in a $\square$ with the question number. Use the column assigned for Examiners to write down marks.

Example:

Question No. 03

(i)		✓	$\triangle \frac{4}{5}$
(ii)		✓	$\triangle \frac{3}{5}$
(iii)		✓	$\triangle \frac{3}{5}$

03	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	(iii)	$\frac{3}{5}$	=	$\frac{10}{15}$
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MCQ answer scripts: (Template)

1. Marking templates for G.C.E.(A/L) and GIT examination will be provided by the Department of Examinations itself. Marking examiners bear the responsibility of using correctly prepared and certified templates.
2. Then, check the answer scripts carefully. If there are more than one or no answers Marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.
3. Place the template on the answer script correctly. Mark the right answers with a 'V' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.

Structured essay type and essay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers. Show areas where marks can be offered with check marks.
2. Use the right margin of the overland paper to write down the marks.
3. Write down the marks given for each question against the question number in the relevant cage on the front page in two digits. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.
4. Add the total carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

Preparation of Mark Sheets.

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board this time. Therefore, add separate mark sheets for each of the question paper. Write paper 01 marks in the paper 01 column of the mark sheet and write them in words too. Write paper II Marks in the paper II Column and write the relevant details. For the subject 51 Art, marks for Papers 01, 02 and 03 should be entered numerically in the mark sheets.

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

NEW இலங்கைப் பரீட்சைத் துறை / Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020
General Certificate of Education (Adv. Level) Examination, 2020

විභූ කලාව
சித்திரக்கலை
Art

I
I
I

51 E I

පැය තුනයි

மூன்று மணித்தியாலம்
Three hours

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි
மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
Additional Reading Time - 10 minutes

Use additional reading time to go through the question paper, select the questions you will answer and decide which of them you will prioritise.

Index No :

Instructions:

- * This question paper consists of two parts.
- Part I**
 - Answer *all* questions on this paper itself.
 - Select the correct answer for each question and write its number on the dotted line given.
- Part II**
 - This part includes *three* sections.
 - Answer *four* questions selecting *two* questions from part A and *one* question from the parts B and C.
- * Attach the answer scripts of Part I and Part II together and hand over.

For examiner's use
only

For Paper I

Part	Marks
I	
II	
Total	
1 st Examiner	2 nd Examiner

Part I

- Select the **most appropriate answers** for questions 1 to 5.
- Among the pre-historic Cave paintings in Sri Lanka the 'Tusker and the baby' done in engraved technique, can be seen in the cave of,

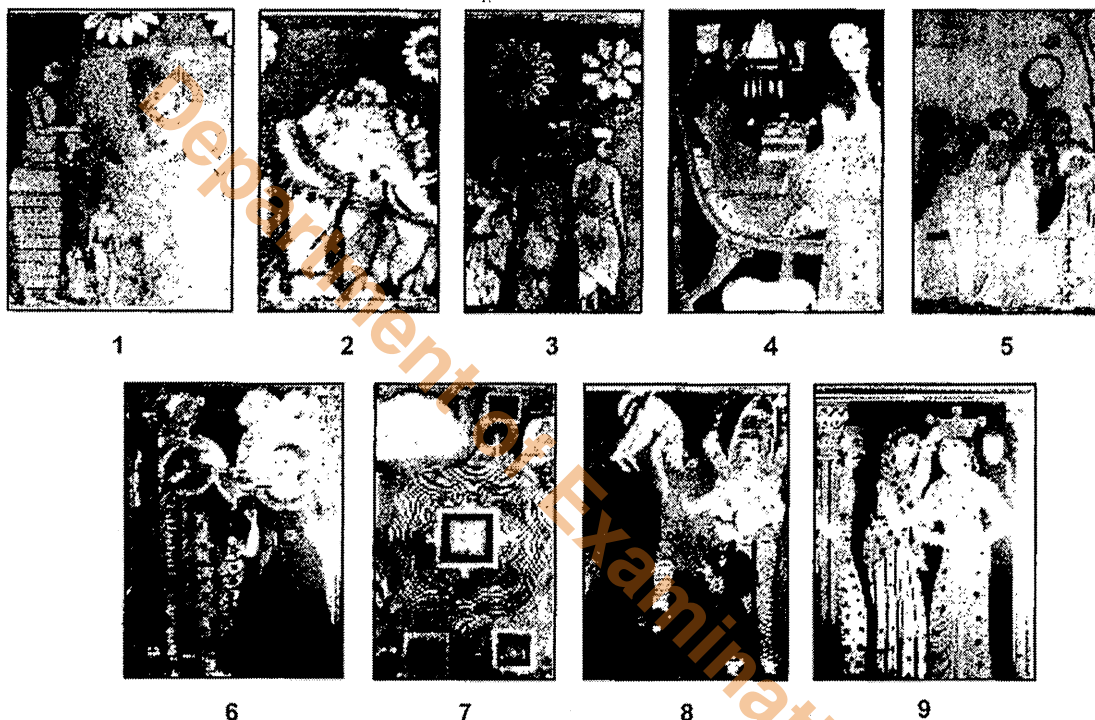
(1) Tantirimale.	(2) Batadombalena.
(3) Dorawaka.	(4) Billewa.
(5) Wettambugala.	(.....)
 - The painting of 'Thapassu Bhalluka offering vilanada and meepindu to the Buddha' can be seen,

(1) in Maraveediya cave at Dimbulagala.
(2) among the Mahiyangana stupa murals.
(3) among the Pulligoda caves.
(4) in the cave walls at Hindagala.
(5) in the cave of Gonagolla.
(.....)
 - The purpose of starting the Ceylon Society of Arts in 1891 is to,

(1) popularize the concepts of abstract art.
(2) protect the local traditional art.
(3) introduce the methods of abstract composition.
(4) popularize the art methods of academic realistic art.
(5) introduce the techniques of Cubism.
(.....)

- 2 -

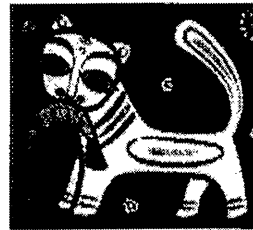
4. The most creative pillar head built in 'Maurya' period in India was,
 (1) Louriya Nanda Nagar. (2) Rampurwa.
 (3) Saranath. (4) Sanchi.
 (5) Vaishali. (.....)
5. The '17 feet long cow figure' of European pre-historic art, can be seen at the cave of,
 (1) Pondigomi. (2) Lascaux.
 (3) Altamira. (4) Chauvet.
 (5) Kogul. (.....)
- Select the **most suitable** answers for the questions from 6 to 10 referring to pictures given below from 1 to 9.



6. What is the painting done by the generation of Kadolgalla painters?
 (1) 4 (2) 5 (3) 6 (4) 8 (5) 9 (.....)
7. What are the paintings which are **not** on Jathaka stories?
 (1) 4,5 (2) 5,6 (3) 6,7 (4) 7,8 (5) 7,9 (.....)
8. What are the paintings extracted from Madawala temple?
 (1) 1,3 (2) 2,3 (3) 3,4 (4) 4,5 (5) 5,6 (.....)
9. Which of the paintings given above are considered as cave paintings?
 (1) 1,2,5 (2) 2,3,5 (3) 2,5,7 (4) 4,5,7 (5) 5,6,7 (.....)
10. The paintings of Kandyan tradition, that depict upcountry techniques are,
 (1) 1,2,3,7 (2) 2,3,4,7 (3) 3,4,5,6 (4) 4,5,6,9 (5) 5,6,7,8 (.....)

- 3 -

- Select the most suitable answers for the questions from 11 to 15, referring to the pictures of paintings **A, B, C, D** and **E**.

**A****B****C****D****E**

11. Letter **A** shows,

- (1) a painting that applied abstract cubic shapes.
- (2) a realistic painting done by using thick medium.
- (3) a painting done by using academic colour techniques.
- (4) an occasion of using the nature of objects realistically.
- (5) use of opposite colours to intensify the expression.

(.....)

12. Narayan Swami, who painted the picture **B**,

- (1) used western artistic techniques in kovil paintings.
- (2) has depicted the painting in narrative methods.
- (3) is an artist who gave priority to depict naturalness.
- (4) is an artist who gave more attention to the lines than colours.
- (5) a person who illustrated the incidents of Hindu literature in a realistic manner.

(.....)

13. The painting of Richard Gabriel, marked by the letter **C**,

- (1) is an analysis of women going for a religious purpose.
- (2) is a symbolic representation of using figures and colours.
- (3) has maintained the colour consistence all over the painting.
- (4) depicts a story between two groups of women.
- (5) is a stylistic representation of a realistic form.

(.....)

14. The painting of Jemini Roy, marked by the letter **D** is,

- (1) a realistic presentation of a hunting incident.
- (2) an imaginary expression of Indian art features.
- (3) a stylistic composition depicted according to Indian folklore.
- (4) a painting done by the artist in his own style.
- (5) an attempt to make imagination in an abstract manner.

(.....)

15. Female figure marked by the letter **E** is,

- (1) a portrait expressing sadness.
- (2) a Roman naturalistic portrait depicting the curious nature.
- (3) a realistic expression of femininity done by a Roman artist.
- (4) an example of a Roman artist's portrait painting
- (5) an artistic explanation of a beautiful young lady.

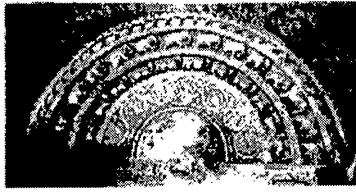
(.....)

- 4 -

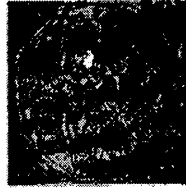
- Select the **most suitable** answers for the questions from 16 to 20, referring to pictures of carvings F, G, H, I and J.



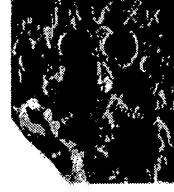
F



G



H



I

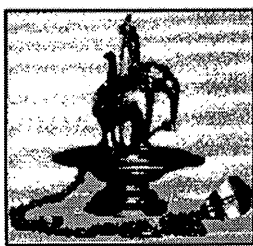


J

16. Carving of Isurumuniya marked by the letter **F** is,
 (1) a great creation of carved out simple shapes of elephants.
 (2) an attempt to depict elephants getting ready for water sports.
 (3) a realistic representation of the postures of elephants with a great effort.
 (4) a depiction of kinetic postures of elephants employing the nature of the live rock
 (5) an attempt to depict motionless postures of elephants naturally. (.....)
17. The moonstone marked by the letter **G** is,
 (1) a conceptually depicted low relief slab carving.
 (2) a slab carving placed at the bottom of a staircase.
 (3) a carving showing the glory of the originality of Polonnaruwa artist.
 (4) a creation depicting the skills of Anuradhapura craftsman.
 (5) an attempt to represent the 'cycle of existence' known in Buddhism. (.....)
18. The letter **H** depicts an Indian Bharut engraving which,
 (1) shows the offering of Jethawana premises to Lord Buddha.
 (2) indicates an occasion that the bodhi tree, represents the Lord Buddha.
 (3) explains Bharut artist's capacity in portraying the events.
 (4) shows baron Anepindu meeting Lord Buddha.
 (5) shows the Buddha's presence at the Jethawana monastery. (.....)
19. The seal of Indus vally marked by the letter **I** depicts,
 (1) a god wearing a horned headdress.
 (2) the chief god of the animals and forest.
 (3) a meditator in a yoga posture.
 (4) 'Pashupati' wearing a horned headdress.
 (5) a religious priest wearing a headdress with a thrishula. (.....)
20. The Pillar carving marked by the letter **J** is,
 (1) the Corinthian column, carved very beautifully.
 (2) the most common type of columns to be seen in the Corinth city.
 (3) a type of a column head that can be seen in the Athena temple.
 (4) the Doric column which is the oldest column in Greece.
 (5) the Ionic column which is the most common column in Greece. (.....)

- 5 -

- Select the **most suitable answers** for the questions from 21 to 25 , referring to following pictures of art pieces **K, L, M, N, and O**.

**K****L****M****N****O**

21. The letter **K** shows,

- (1) a statue made of bronze casting based on Hindu influence.
- (2) a statue of a royalist sitting in the manner of 'Maharaja leela'.
- (3) an 'Avalokitheshvara' statue which belongs to the late Anuradhapura period.
- (4) a gold plated statue made of solid bronze casting.
- (5) the 'Padmapani Bodisathva' statue made in bronze medium. (.....)

22. The letter **L** shows,

- (1) a lamp found at Dadigama for which an advanced technological method is used.
- (2) a metal tusker lamp belongs to 13-15 Century A.D.
- (3) a creative hanging type artistic tusker lamp found at Dedigama.
- (4) the tusker lamp of Kotawehera possessing advanced technology and artistry.
- (5) an artistic tusker lamp made of metal using casting method. (.....)

23. The letter **M** shows,

- (1) a statue depicting a reclining posture, chiselled by the live rock.
- (2) the reclining statue which belongs to Polonnaruwa Alahana Pirivena complex.
- (3) a statue supposed to illustrate Pallava art features.
- (4) a reclining statue of Galvihara complex created during King Parakumbahu's period.
- (5) the Polonnaruwa stone statue depicting the distinguished sculptural features. (.....)

24. The letter **N** shows,

- (1) a work of a spiritual and physical representation of self mortification.
- (2) an effort to realistically depict self mortification of Bodhisathva by Gandara artist.
- (3) a fine example for using the medium and the techniques of Gandara artists.
- (4) a realistic portrayal of the self mortification, as described in Buddhist literature.
- (5) an Indian statue depicting the self mortification of Bodisathva's lean wasted body. (.....)

25. The letter **O** shows,

- (1) an unrivalled creation of the Greek classical period.
- (2) the splendid marble sculpture done during the Renaissance period.
- (3) a supreme effort to portray a stately person.
- (4) a sculpture of a great sculptor who lived in Hellenistic period.
- (5) the main sculpture of the tomb of Lord Pope Julius. (.....)

- Select the **most suitable answer** for the questions from 26 to 30.

26. What is the main reason to begin post-impressionism in Europe?

- (1) considering that the expression of emotion is stronger than the subject matter.
- (2) use of the light and dark for depicting three dimensional features.
- (3) considering the realistic mode of expression is an impediment to the advancement of art.
- (4) overcoming the limitations of impressionism and trend towards new directions.
- (5) increasing artists' trend towards imagination than natural representations. (.....)

- 6 -

27. When creating a successful book jacket, the most important thing to consider is,
 (1) using the colours, shapes and planning according to the content of the book.
 (2) using creative fonts to match the topic.
 (3) associating various types of relevant technical methods.
 (4) to create figures and diagrams attractively.
 (5) to finalize the use of colour corresponding to printing technology. (.....)
28. When defining a pictorial composition it means,
 (1) a colourful expression, expressing a psychological conception.
 (2) a visual expression based on an imagination or an experience.
 (3) a realistic expression with the media of colours, lines and shapes.
 (4) an expression comprised of bright colours and beautiful shapes.
 (5) an expression of a certain topic enjoyably and creatively. (.....)
29. When creating a repeat pattern design for printing, the important things is,
 (1) applying simple shapes and a limited colour scheme.
 (2) connecting the created pattern with the other units from all sides.
 (3) using creative shapes and apply impressive colours.
 (4) drawing a unit repeatedly on the grid fitting the page.
 (5) applying warm and cold colours consistently in the used shapes. (.....)
30. When studying a still life drawing, it is expected to,
 (1) draw and paint the objects according to the basic theories and to complete it.
 (2) draw and colour so as to emerge characteristics using the basic theories.
 (3) draw and colour objects in the group to depict three dimensional features.
 (4) draw the objects included in the group and colour them correctly.
 (5) draw the pieces separately and colour according to it's nature. (.....)
- Select the **most appropriate** answers to the questions from 31 to 35, referring to the picture of architectural constructions given in front of them.

31. The building shown here is,

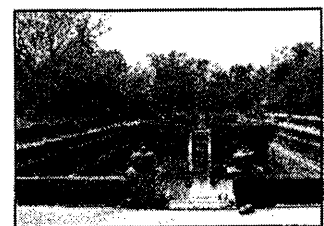
- (1) a temple, built on a colossal rock.
 (2) a temple constructed by Ganeshwaracharya during the period of King Buwanekabahu.
 (3) built according to South Indian architectural features.
 (4) built as a religious center for Buddhists and Hindus.
 (5) built by Sthapahhiraayar, during the Gampola period.



(.....)

32. The architectural feature shown here is,

- (1) a stone water pond built for royalists of Anuradhapura.
 (2) a distinctive creation among the stone ponds of Anuradhapura.
 (3) a precious creation of stone work showing the mastery of irrigation technology.
 (4) a twin stone ponds built in the Abayagiri temple premises.
 (5) made by using finely polished stone slabs.

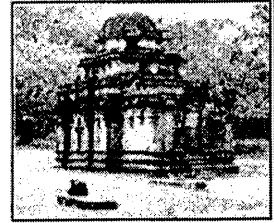


(.....)

- 7 -

33. The architectural creation shown here is,

- (1) the No 02 Shiva temple built by Raaja Raaja Chola for his queen.
- (2) the Shiva temple made of cut stone slabs.
- (3) a hindu Ishwaram temple at Polonnaruwa.
- (4) a temple built by South Indians for their offerings.
- (5) the No 01 Shiva temple depicting South Indian Chola architectural features.



(.....)

34. The Ajanta cave shown here is,

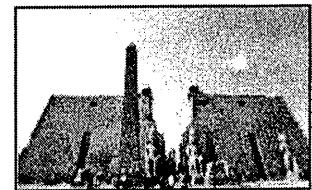
- (1) one of the caves having paintings.
- (2) an inside view of a 'Chaithya Shaala' (stupa hall).
- (3) a picturesquely made shrine hall.
- (4) a meeting hall of Bhikkus.
- (5) a circular hall with beautiful pillars.



(.....)

35. The temple shown here

- (1) was built for the Pharaoh kings.
- (2) is one of the temples built in Egypt.
- (3) is the temple of Edfu, dedicated to the god Horus.
- (4) is the temple of Karnak, dedicated to the god Amun.
- (5) is the Luxor temple at the eastern river bank of the Nile river.



(.....)

- Select the most suitable answers for the questions, from 36 to 40 referring to the given picture.



36. This painting,

- (1) was found in the tomb at Thebes.
- (2) was found in the temple of Geeza.
- (3) was painted in the middle kingdom period.
- (4) was found in a tomb at Amarna.
- (5) belongs to the old kingdom period.

(.....)

- 8 -

37. The theme of this painting is,
- (1) expression of glory and power of a nobleman.
 - (2) an activity of a king hunting among papyrus bushes.
 - (3) hunting fowls by a nobleman on a boat with his family.
 - (4) a noble couple enjoying the beauty of the environment.
 - (5) an occasion of a group of noblemen boating in between papyrus trees.
- (.....)
38. When composing this painting,
- (1) rules of perspective, three dimensional features and the scale have been neglected.
 - (2) human figures and animal figures have been depicted as spreading all over the surface.
 - (3) figures have been matched relevant to the theme and remained in affinity among the shapes.
 - (4) the main character as well as the minor characters have been indicated largely.
 - (5) natural and traditional shapes have been balanced all over the surface.
- (.....)
39. When drawing and colouring this painting,
- (1) the traditional lines and colour patterns have been followed.
 - (2) animal figures painted naturally, and the human figures painted in the traditional manner.
 - (3) figures have been painted in detail while giving priority to the cold colours.
 - (4) colours and lines have been used with a balance.
 - (5) cold colours and warm colours were applied matchingly in using colours and shapes.
- (.....)
40. When enquiring about this painting,
- (1) the artist is stucked between the tradition and free expression.
 - (2) exposes the existing struggle between the nature and the Egyptian noblemen.
 - (3) it seems that the noblemen are more powerful than the trees and animals.
 - (4) is an explanation about nature lovers, who enjoy the beauty of the natural environment.
 - (5) it seems the beautiful nature is a victim of the man's playful life.
- (.....)

**

Department of Examination, Sri Lanka.

General Certificate of Examination (Adv.Level) Examination - 2020

New Syllabus

Subject Number : **51**

Subject : **Art**

Marking Scheme

Paper - I

Qu. No.	An. No.	Qu. No.	An. No.	Qu. No.	An. No.	Qu. No.	An. No.
01.	3	11.	5	21.	3	31.	5
02.	4	12.	1	22.	4	32.	4
03.	4	13.	4	23.	4	33.	1
04.	3	14.	3	24.	2	34.	2
05.	2	15.	2	25.	5	35.	5
06.	3	16.	4	26.	4	36.	1
07.	3	17.	3	27.	1	37.	3
08.	1	18.	1	28.	2	38.	5
09.	3	19.	4	29.	2	39.	2
10.	1	20.	1	30.	2	40.	5

⊗ Special Instruction: One Mark for One Answer

Total Marks 1 × 40 = 40

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka
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 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020
 General Certificate of Education (Adv. Level) Examination, 2020

විභාග කලාව
 சித்திரக்கலை
 Art

I
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51 E I

Part II

- * This part consists of **three parts**.
- * Answer **four** questions selecting **two** questions from part A and **one** question from the parts B and C.
 (Providing illustrations where necessary, is an added advantage.)

Part A

(Art evaluation and appreciation - Sri Lanka)

1. Yapahuwa is a beautiful fortress built around a rock.
 - (i) Name **one** architectural creation seen at Yapahuwa. (2 marks)
 - (ii) Explain briefly on the two Lion figures that can be seen on both sides of the staircase. (5 marks)
 - (iii) Throughout Yapahuwa architecture the art of carving has been used as a decorative medium. Enquire this under the headings given below.
 - i. Carving types
 - ii. Occasions used
 - iii. Techniques used
 - iv. artistic value (8 marks)
2. Thivanka image house built in Polonnaruwa during the era of King Parakramabahu is a great art gallery.
 - (i) Name **two** paintings that can be seen in antichamber at Thivanka image house. (2 marks)
 - (ii) "There are paintings which belong to two periods at the Thivanka image house". Explain this statement briefly. (5 marks)
 - (iii) Describe, referring to the painting of "Dewaradanaya" the concept of Bodhisathwa and the composition structure that has been used to express it. (8 marks)
3. Among the cave temples in Sri Lanka, the biggest cave temple Dambulla, is a museum with lots of murals and sculptures of the Kandian period.
 - (i) Name **two** caves of Dambulla temple. (2 marks)
 - (ii) "The Buddha statues of Dambulla temple complex, depicts various postures." Explain briefly. (5 marks)
 - (iii) The 'Maara Parajaya', is a huge ceiling painting seen in Dambulla temple. Analyse the painting under the headings given below.
 - i. artist's contribution
 - ii. composition structure
 - iii. expression
 - iv. artist's skill. (8 marks)

Part B**(Art evaluation and appreciation - India)**

4. Amarawathi at Andra Pradesh is a buddhist center filled with architectural sculpture and carvings.
- (i) Name **two** circular type slab carvings found in Amarawathi. (2 marks)
 - (ii) "Among Amarawathi carvings, there are some stone carvings representing the Buddha in human form and some in **non** human form." Explain the reasons briefly. (5 marks)
 - (iii) There is a Pillar carving which depicts the four important incidents of the Lord Buddha's life. Explain those **four** occasions and describe the structure of each of those. (8 marks)
5. Indian artist, who did a tremendous contribution to Indian art, have cherished Indian art tradition in a unique way.
- (i) Name **two** paintings of Raja Ravi Varma. (2 marks)
 - (ii) Give a short introduction about art of Nandalal Bose of New Indian Art Forum. (5 marks)
 - (iii) "Amritha Shergill's paintings provide a deep analysis of Indian life." Enquire it under the topics given below. (8 marks)
 - i. Influence
 - ii. Subject matter
 - iii. Techniques
 - iv. Use of colours

Part C**(Art evaluation and appreciation - Europe)**

6. 'Cubism' born in the 20th century in Europe which created a revolutionary change in the art tradition.
- (i) Name the **two** periods of Picasso's early stage paintings. (2 marks)
 - (ii) Give a short introduction, about the influences of African Negro sculptures to Picasso's work. (5 marks)
 - (iii) "Analytic and Synthetic cubistic work can be seen among Picasso's cubists paintings". Enquire with examples. (8 marks)
7. The Greeks were the masters in the field of sculpture, architecture and pottery from ancient times.
- (i) Name **two** sculptures of Greek archaic period. (2 marks)
 - (ii) Give a short introduction to the temple of Parthenon of Greece. (5 marks)
 - (iii) Comment on the pottery Industry popular in Greece, using the guidelines given below. (8 marks)
 - i. the purpose of usage
 - ii. the way of making pots
 - iii. the design techniques
 - iv. artistic value

General Certificate of Examination [Adv.Level] Examination - 2020

[New Syllabus]

51 - Art

Marking Scheme

Part A

(Art evaluation and appreciation - Sri Lanka)

1. Yapahuwa is a beautiful fortress built around a rock.

(i) Name **one** architectural creation seen at Yapahuwa. (2 marks)

- Dalada Maligaya
- Royal Palace

(ii) Explain briefly on the two Lion figures that can be seen on both sides of the staircase. (5 marks)

- There are two lion huge figures in between the bottom parts of the staircase.
- relief carrying, stone medium
- Lion figures depicted as looking slightly down words.
- It is a seated figures, with straight front paws
- Depicting proud and arrogant look with wide eyes, opened mouth, and huge teeth, and lion hair.
- The lion figure in the east side has a clinging tale. But not in west side lion figure.
- The artist is showed his ability to depict the strength Grandeur, and Proudness of a lion.

(iii) Throughout Yapahuwa architecture the art of carving has been used as a decorative medium. Enquire this under the headings given below.

- i. Carving types
- ii. Occasions used
- iii. Techniques used
- iv. artistic value

(8 marks)

These carrying can be seen at the staircase facade.

i. Carving types

- The couple of women (in the Vimana)
- The lion figures (bottom of first staircase)
- Balustrade with Gajasinha figure (at the bottom of second staircase)
- Dwarf figures (base of the balustrade)
- The Makara Thorana with Kimbisi Muhuna (in vimana outside of balustrade)

ii. Occasions used

- Male and female figures (dancing and playing instruments)
- Standing lion figure carving (Relief at the bottom of the column)
- Relief of the door steps
 - Two guardian figures holding sticks
 - Lattes design
 - Pekada Design
- Relief of the air window
 - Gajalakshmi figure
 - Elephant figures spraying water

iii. Techniques used

These reliefs made in, Relief, High relief, low relief, pier relief.

iv. Artistic value

- Designing as relevant to the space
- Applying relief to gain the idea.
- When carving human and animal figures artist able to gain liveliness, rhythm, movement, expression.
- fine and splendid finish
- Using techniques in applicable way.

2. Thivanka image house built in Polonnaruwa during the era of King Parakramabahu is a great art gallery.

(i) Name **two** paintings that can be seen in antichamber at Thivanka image house. (2 marks)

- Dewaraadanawa
- Themiya Jathakaya
- Chullapaduma Jathakaya
- Aasankawathi Jathakaya
- Maithreebala Jathakaya
- Ummanga Jathakaya
- Bhandanamokka (Kaalagola)

(ii) "There are paintings which belong to two periods at the Thivanka image house". Explain this statement briefly. (5 marks)

- Thivanka image house as built by king Parakkamabahu in 12th Century contains more murals of Polonnaruwa period
- The building has been divided in to three parts
Mandapaya, Antharalaya and Sanctum
- Mural has been painted according to the space provided.
- Mandapa (BodhiSathwa Period) - Jathaka stories
- Antharaalaya (Divine Period) - Dewradanaya
- Sanctum (Offer Enlightenment) - Sankassa hiniman scene
- There are two types of styles can be seen at Thivanka image house
- One is related to Anuradhapura period and the other is related to Kandyan period.

Anuradhapura Period

- The murals at Sanctum and antaraalaya depict the style of Anuradhapura Period.
- Dewaradanaya and the Sankassa Hiniman Scene are the Unique Example for above style.
- This mural has been painted after dividing the wall in to panels.
- Handing lines liveliness, using classical colour scheme, expressing moods.
- The murals at Mandapaya depicts the Kandyan Style.
- The walls of Mandapaya has been divided in to rows and painted the Jathaka stories in narrative style.
- The Jathaka stories such as Themiya, Chullapadama, Aasankawathi, Maithribala, Ummagga, Bandanamokka (Kaalagola)

(iii) Describe, refering to the painting of "Dewaradanaya" the concept of Bodhisathwa and the composition structure that has been used to express it. (8 marks)

- The painting at antharaalaya has been painted in life size.
- It depicts the invitation to Bodhisathwa to born as a human in the human world and get Enlightenment.
- Used family colours such as red, brown and Yellow in Frescosico techniques.
- Divine figures in various posture has been depicted is few rows on horizontal Structure.
- It painted according to the theories of Perspectives and foreshortening.
- It based on the concepts of Bodhisathwa in Heaven.
- The Crown and the ornaments shows the divine concept.
- The Padmapani Bodhisathwa figure highlights among other devotees.
- Depict the Kindness of Bodhisathwa & gods.
- Devotees put their hand together on the head or chest. (it depicts Anjaleehastha Mudra)

3. Among the cave temples in Sri Lanka, the biggest cave temple Dambulla, is a museum with lots of murals and sculptures of the Kandiyan period.

(i) Name **two** caves of Dambulla temple. (2 marks)

- Dewaraja lena
- Mharaja lena
- Maha Aluth Viharaya
- Dewana Aluth Viharaya
- Pashchima Viharaya

(ii) "The Buddha statues of Dambulla temple complex, depicts various postures." Explain briefly. (5 marks)

- Largest number of Buddhist Statues can be seen in the Dambulla Cave temple.
- Most of them are belongs to Kandyan Period.
- The statutes in high relief are depicting the postures of standing, sitting and reeling.
- Some of them made from wood and paste a plaster on a wooden surface.
- The Other statues made by bricks and plasters.

- The features of the stature are,
 - Pleasant looking face
 - wide eyes
 - clock wise curly hair with head dress (Siraspatha)
 - bare shouldered wave shaped robe
 - Horse - shoe shaped halo
 - Colourfully painted
 - "Dewathidewa" features
 - Seated buddha statues are in Weerasana Style.

(iii) The 'Maara Parajaya', is a huge ceiling painting seen in Dambulla temple. Analyse the painting under the headings given below.

- i. artist's contribution
- ii. composition structure
- iii. expression
- iv. artist's skill.

(8 marks)

i. artist's contribution

- Painters of Neelagama generation has been painted the Dambulla Cave temple in Kandyan Style

ii. composition structure

- All the paintings done by frescosico techniques.
- The "Maara Parajaya" Painting in the Maharaaja lina has spread in the big space on the ceiling.
- The seated buddha figure can be seen in the middle of the painting depicting Weerasana posture and Bhoomi Sparsha Mudra.
- The halo with fire flames can be seen around the buddha.
- Above the buddha figure there is a Pancha Shaka Bodi tree.
- The figure of Mother Goddess (earth goddess) can be seen below the Vajrasanaya.

iii. expression

- It depicts the "Maara diwya Putha" Who trying to interrupt Budda's Enlightenment.
- There are so many dangerous looking Maara figures around the Budda figure.
- Five headed "Maara diwya puthra" holding weapons with his ten hands sitting on a tusker
- That tusker has six teeth.
- The artists succeed to show the dangerous look of Maara to Strengthening the theme.
- In the left side of the painting Maara is preparing for the fight can be seen in the right side the Maara is at the footsteps of the Buddha.

iv. artist's skill.

- The Calmness of the Buddha and the dangerous look of the Maara depicting in the same painting.
- Well balanced Composition mastering lines showed the skills of the painter.
- The traditional colour scheme belongs to Kandyan period has been used in good manner.
- Expressions of Moods are highly appreciated.

Part B**(Art evaluation and appreciation - India)**

4. Amarawathi at Andra Pradesh is a buddhist center filled with architectural sculpture and carvings.

(i) Name **two** circular type slab carvings found in Amarawathi. (2 marks)

- Naalagiri Damanaya
- Carring Paathra daathuwa
- Angulimaala Damanaya
- The dowry Scene of Rahula
- Abinishkramanaya
- Worshipping Agni Sthumbha

(ii) "Among Amarawathi carvings there are some stone carvings representing the Buddha in human form and some in **non** human form." Explain the reasons briefly. (5 marks)

- Representing the Buddha in human form in Amarawathi Carvings
 - Naalagiri Damanaya
 - The dowry scene of Rahula
 - The Buda's Enlightenment
 - The First preaching of Buddha
 - Angulimaala Damanaya
 - Jatila Kaashyapa Damanaya
- Non representing the Buddha in human from in Amarawathi Carvings
 - Worshipping Agni sthamba
 - The Parinirwanaya
 - A group of ladies worshipping Buddha
- in above mentioned carvings represented Buddha in human from because of Mahayana influence.
- In the Therawaada tradition Buddha did not representing in human form. Instead of Buddha representing the symbols of Bodi, stupa, Sri Pathula, Chathraya, Drama Chackraya...etc..
- Many incidents have been depicted, in the same Carving in Amarwathi slab carving.
- Expression of moods and the liveliness can be seen in this Carving.

- (iii) There is a Pillar carving which depicts the four important incidents of the Lord Buddha's life. Explain those **four** occasions and describe the structure of each of those. (8 marks)

- A slab Carving found in Amarawathi stone fence depicts four occasions of Buddha's life.
 - Abinishkramanaya
 - Enlightenment
 - The First Perching
 - Parinirwana
- In the Abhinishkramana Scene, Bodhisathwa is riding on a horse.
- In Enlightenment, Scene, Three beautiful ladies of Maara are dancing in front of the Buddha.
- In First preaching Scene, gave special attention to the Buddha figure also can be seen five monks worshipping to budda.
- In Parinirwana Scene, representing stupa instead of Buddha.
- All the human figures in the carving depicted as moving.
- Expression of moods and the liveliness can be seen in this Carving.

5. Indian artist, who did a tremendous contribution to Indian art, have cherished Indian art tradition in a unique way.

- (i) Name **two** paintings of Raja Ravi Varma. (2 marks)

- Saraswathi
- The victory of indrajith
- Sakunthala
- Mother Thampuran
- Maharaani Lakshmi baai

- (ii) Give a short introduction about art of Nandalal Bose of New Indian Art Forum. (5 marks)

- Paintings of Nandalal Base has mostly based on the experience get from his mother.
- He developed his skills from referring traditional art industry.
- his own style built based on the Classical Indian paintings.
- Human figures of his paintings are rhythmic and elongate.
- Pleasant and Colourful, imotional, liveliness lines are the Characteristics of his paintings.
- The influence of Mogal & Rajput.
- Nandalal Bose's Paintings
 - Arjuna
 - Shiva takes poison
 - Radha's Separation

- (iii) "Amritha Shergili's paintings provide a deep analysis of Indian life." Enquire it under the topics given below.

- i. Influence
- ii. Subject matter
- iii. Techniques
- iv. Use of colours

(8 marks)

She becomes a painter from her Childhood and an academic training in painting in France.

i. Influence

- An academic training in painting in France
- The perspective technique of western paintings has been used
- The influence of Ajantha, Ellora, Bhag painting styles.
- Built her own painting style.

ii. Subject matter

- Day today life of India, hard life style of the people, beauty of the Nature, landscapes objects such as Cloths, Ornaments and tools.

iii. Techniques

- Saturated colour palette and Paul Gauguin's painting techniques has been used.

iv. Use of colours

- Applying Colours according to the theme.
- Colour applications help to gain the moods of expression.
- Influence of the colour usage of post-impressionist Paul Gauguin
- Sometimes used natural colour Scheme.
- When Using synthetic Cubism technique, Change the texture and used Collage technique.

- Example
- Three Musicians
 - The Piano
 - Guitar

Part C

(Art evaluation and appreciation - Europe)

6. 'Cubism' born in the 20th century in Europe which created a revolutionary change in the art tradition.

- (i) Name the **two** periods of Picasso's early stage paintings.

(2 marks)

- Blue period
- Rose period

- (ii) Give a short introduction, about the influences of African Negro sculptures to Picasso's work. (5 marks)

Example- Ladies of Avignon

- When expressing moods of women faces, used the features of deeply cut African Masks.
- The miserable faces of Ladies of Avignon were influenced by African Masks.

- (iii) "Analytic and Synthetic cubistic work can be seen among Picasso's cubists paintings". Enquire with examples. (8 marks)

- When using analytical cubism technique, the objects depicts as a large unit which broken in to small pieces.
 - Monochrome paintings
 - Ash, grey and faded brown mostly used
- Example - Ladies of Avignon
Girl and Guitar

7. The Greeks were the masters in the field of sculpture, architecture and pottery from ancient times.

- (i) Name **two** sculptures of Greek archaic period. (2 marks)

- Kouras
- Kore

- (ii) Give a short introduction to the temple of Parthenon of Greece. (5 marks)

- Parthenon temple is built for goddess Athena.
- Pheidias, Kallikraters, Iktinos are the creators.
- Rectangle shape Structure
- A line of Doric pillars outside of the temple.
- The altar, placed out side
- The Temple shows the grandeur of Greek architecture and the development of the Carvings.

- (iii) Comment on the pottery Industry popular in Greece, using the guidelines given below.

- i. the purpose of usage
- ii. the way of making pots
- iii. the design techniques
- iv. artistic value

(8 marks)

- i. the purpose of usage

- To Contain, Water, oil, Perfume and transport them.

ii. the way of making pots

- By using potter's Wheel.
- Some parts were making separately and joined together to make the body.

iii. the design techniques

There are two types of pottery.

- Black figure style pottery.
 - Red figure style pottery.
-
- Black figure style pottery
 - Before kiln, apply black colour to the pottery.
 - Scrapped out background. While keeping black figure
 - Red figure style pottery
 - Before kiln, apply black colour to the pottery.
 - Scrapped out figures while keeping the background.

iv. artistic value

- Archaic pottery was mostly decorated by geometric patterns.
- These potteries decorated by using beautiful patterns, motifs
- Greek myths, socials and cultural events, Olympic sports has been painted
- war scenes, sea animals and plants
- Later made potteries were painted with rhythmic animal and human figures.
- When painting black figure style pottery, only drew side view of human figures.
- When painting on red figure style pottery, drew both side views and 3/4 views of human face.
- When detailing on red figure style pottery, black outline has been used.

Attention

When answer the question paper part II and III refer the adapting exercise book provides by the exam department to get the qualitative evaluator. It is necessary to follow when giving marks, according to the examples and evidence provided.

Paper II**(Free hand drawing and color composition objectives)**

1. Capability of understanding of form and the shapes of natural and artificial objects to measure the skills of using theory and techniques'
2. To evaluate the capability of expressing nature of objects by using lines and composition.
3. To measure the techniques of colour application and to depict the characteristic nature of objects.

Candidate has been provided one paint for the paper II. From the students it is expected to draw paint and complete realistic colour paint according to objects provided.

- When giving marks examiner must follow the criteria given below carefully consider.
- Each criterion that the candidates achieved and decide the final marks.
- Examiner thoroughly advised not to give marks according to person's taste of him their self.

Marking Criteria

- | | |
|--|-------------------|
| 1. Ability of meaningfully composing objects on the paper. | (20 Marks) |
| 2. Ability of expressing the scale and nature of the objects. | (20 Marks) |
| 3. Understand of usage of theory
(Perspectival, 3D, eye level, space etc.....) | (20 Marks) |
| 4. depicts the characteristics of objects and applying colour | (20 Marks) |
| 5. Back ground and the finishing of the painting. | (20 Marks) |
| Total marks for the second paper | 100 marks |

Paper III - Part 'A'
(Painting Composition)

Objectives

01. expressing the nature of natural and artificial objects can be seen in the environment, and depicts the experience of the incidents, activities, through the painting. Evaluate the creative skill and taste.
 - Different levels of skills can be seen in the paintings provided by the candidates. When handling the line and applying colours, express ideas various levels of skills can be seen.
 - Carefully consider each criterion that the candidates achieved and decide the final marks.
 - Examiner thoroughly advised not to give marks according to personal taste of him / her self

Marking criteria

- | | |
|--|------------|
| 01. Expressing the atmosphere of the theme | (20 marks) |
| 02. Composing figures and objects by using and shapes | (20 marks) |
| 03. Understanding usage of theory
(Perspective, 3D, eyelevel, space etc.....) | (20 marks) |
| 04. Skill of applying colours | (20 marks) |
| 05. Style and finishing of the painting | (20 marks) |
| Total marks for the second paper | 100 marks |

Paper III - Part 'B'
(Pattern and Design)

Objectives

01. Examine the skills of Creative Design and decoration achieved by the Candidate in the daily life.
02. Marks should be given offer carefully understanding the skills of candidate.

Marking criteria

01.	Ability of planning creatively and relevant to the theme	(20 marks)
02.	Suitable for	(20 marks)
03.	Ability of using lines and shapes effectively	(20 marks)
04.	The skill of selecting suitable colours and applying	(20 marks)
05.	Colourfulness and success foulness of the creation	(20 marks)
	Total marks for the second paper	100 marks

Paper III - Part 'C'**(Graphic Art)****Objectives**

Examine the skill that candidate achieved in the area of creative designing & decoration examine the skill weather suitable for the commercial needs and visual communication process.

- They aim of this part is to produce graphic designers who adopted to modern visual Communication system.
- Examiner must carefully understanding the candidates abilities and follow the criteria when giving marks.

Marking criteria

01.	Ability of design according to the topic, Creativity and originality	(20 marks)
02.	Suitability of commercial needs and communication needs and industrial needs	(20 marks)
03.	Ability of using effectively lines and shades	(20 marks)
04.	The skills of selecting suitable colours and colour application	(20 marks)
05.	Variegation successfulness overall finishing	(20 marks)
	Total marks for the second paper	100 marks