



OLD

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

51 - Art

Old 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**[Old 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)	✓	$\triangle \frac{3}{5}$
		
		

<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; display: flex; align-items: center; justify-content: center;">03</div>	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	(iii)	$\frac{3}{5}$	=	<div style="border: 1px solid black; padding: 5px; display: inline-block;"> $\frac{10}{15}$ </div>
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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

පැරණි නිර්දේශය/ பழைய பாடத்திட்டம்/ Old Syllabus

OLD ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
 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
 இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம்

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

විභා කලාව I
 சித்திரக்கலை I
 Art 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.

Instructions :

Index No :

* 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.
- Select **one** question from **each** section and answer **three** questions.

* Attach the answer scripts of Part I and Part II before handing 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.

1. 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. (.....)

2. 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. (.....)

3. The "Ghara" type building erected for the use of meditating monks is,

- (1) Asanaghara
 (2) Upasathaghara
 (3) Patimaghara
 (4) Padhanaghara
 (5) Bodhighara (.....)

- 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 -

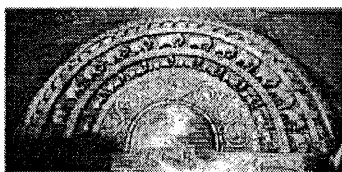
- Select the **most suitable answers** for the questions from **11** to **15**, referring to pictures of paintings **A**, **B**, **C**, **D** and **E**.

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

11. The painting shown by letter **A** is,
 (1) an illustration painted for a childrens story book.
 (2) a decoration done by Manju Sri for bathik industry.
 (3) a bathik decoration created by Sumana Dissanayake.
 (4) a wall decoration done by Ivan Peiris, according to bathik technique.
 (5) a wall decoration done for foreigners by bathik medium. (.....)
12. The painting of George Keyt marked by letter **B** is,
 (1) an independent creation about a woman.
 (2) depicting the 'Nayika' theme of hindu literature.
 (3) a representation of a character in Geethagovinda.
 (4) an analysis about a imagined character.
 (5) an attempt to represent beauty of woman. (.....)
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. Who is the artist of the painting showed in letter **D**?
 (1) Abanindranath Tagore
 (2) Raveendranath Tagore
 (3) Jemini Roy
 (4) Nandalal Bose
 (5) Amrita Sher-Gil (.....)
15. The painting marked by letter **E** is,
 (1) an attempt to show the power of colour by using speedy brushstrokes.
 (2) an emotional expression of the beauty of refreshing environment in a starry night.
 (3) an expression of an artist's aggressive mood using colours.
 (4) an occasion of using night environment for depicting the splendour of nature.
 (5) a visual expression of the bond between light and darkness. (.....)

- 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 art pieces **K, L, M, N, and O**.

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

21. The letter **K** shows,

- (1) a sculpture carved in wood.
- (2) a simplification of natural human figure shapes.
- (3) a casting of metal media.
- (4) representation of an imagination.
- (5) a metal sculpture made by hammering. (.....)

22. Letter **L** shows a,

- (1) sculpture depicting the idea of rescuing devotees from illusion.
- (2) sculpture with various kinds of Mudras depicted by the postures.
- (3) significant expression of the connection between space and kinetic postures.
- (4) sculpture with a symbolic interpretation about the universe.
- (5) meaningful expression through the dancing postures. (.....)

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' 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 Helanistic period. (.....)
- (5) the main sculpture of the tomb of Lord Pope Julius.

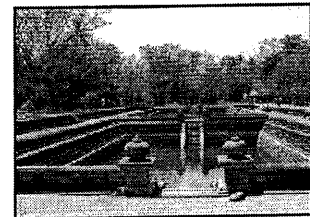
- Select the **most suitable answer** for the questions from 26 to 30.

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 -

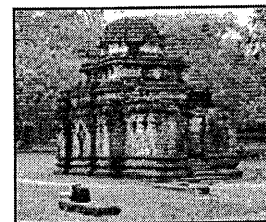
27. When creating a successful book jacket, the most important thing to consider is,
 (1) using the colours, shapes and planning according to the content of the book.
 (2) using creative fonts to match the topic.
 (3) associating various types of relevant technical methods.
 (4) to create figures and 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,

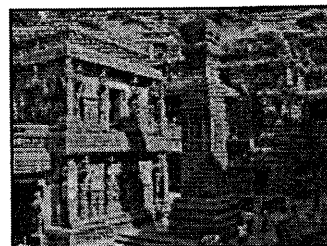
- (1) the No 02 Shiva temple built by Raaja Raaja Chola for his queen.
- (2) the Shiva temple made of cut stone slabs.
- (3) a hindu Ishwaram temple at Polonnaruwa.
- (4) a temple built by South Indians for their offerings.
- (5) the No 01 Shiva temple depicting South Indian Chola architectural features.



(.....)

34. The Ellora temple shown here is,

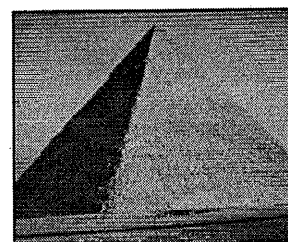
- (1) a rock cut temple.
- (2) a excavated temple.
- (3) a temple built on the land.
- (4) built by using stone blocks.
- (5) a temple built on the rock.



(.....)

35. This architectural creation has been built,

- (1) as a monument for dead Pharaoh.
- (2) to show power and grandeur of Pharaoh.
- (3) to held rituals for the dead Pharaoh.
- (4) for entombment of the bodies to protect their souls.
- (5) to keep the bodies of royal family in safe.



(.....)

- Select the **most suitable answers** for the questions from 36 to 40, referring to the following painting.



36. Who is the artist of this painting?

- (1) Paul Klee.
- (2) Pablo Picasso.
- (3) Jakson Pollock.
- (4) Wasily Kandinsky.
- (5) Salvador Dali.

(.....)

- 8 -

37. What is the theme of this painting?
- (1) Expressing cruelty of the war.
 - (2) To stand against cruelty of Fascists.
 - (3) The destruction caused by bombing a town in Spain.
 - (4) Artist's feelings about the cruelty of the war.
 - (5) The lamentation of the people who suffered the cruel consequences of war. (.....)
38. Composition method of this painting is,
- (1) creating natural shapes through a imaginary pattern.
 - (2) representating human figures and animal figures in the cubists methods.
 - (3) composing in a narrative style, using imaginary forms.
 - (4) dividing the theme in to several sections when painting.
 - (5) giving priority to the expression of emotions rather than the subject matter. (.....)
39. The elements of expression in this painting
- (1) are based on the concept of modernism originated in Europe in the 19th century.
 - (2) are based on the method of expressing the reality in multiple dimensions.
 - (3) show realistic academic rules intertwined with the concept of cubism.
 - (4) have been influenced the concepts of post-impressionist painting.
 - (5) have enhanced expression by using complex geometric shapes. (.....)
40. This painting expresses,
- (1) a visual expression against the brutality of war.
 - (2) how people have suffered from the war attacks.
 - (3) a sensitive explanation of an destroyed city.
 - (4) an explanation of people's sorrows and griefs.
 - (5) an analysis of the social injustice between the power and wimp. (.....)

* *

Department of Examination, Sri Lanka.

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

Old 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.	3	21.	3	31.	5
02.	4	12.	2	22.	3	32.	4
03.	4	13.	4	23.	4	33.	1
04.	3	14.	4	24.	2	34.	1
05.	2	15.	2	25.	5	35.	4
06.	3	16.	4	26.	4	36.	2
07.	3	17.	3	27.	1	37.	3
08.	1	18.	1	28.	2	38.	2
09.	3	19.	4	29.	2	39.	5
10.	1	20.	1	30.	2	40.	1

⊗ Special Instruction: One Mark for One Answer

Total Marks 1 × 40 = 40

මෙම ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

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OLD
Department of Examinations, Sri Lanka
இலங்கைப் பரீட்சைத் திணைக்களம், Sri Lanka Department of Examinations, Sri Lanka
இலங்கைப் பரீட்சைத் திணைக்களம், 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

විභ කලාව I
சித்திரக்கலை I
Art I

51 E I

Part II

- * This part consists of **three** parts.
- * Answer **three** questions selecting **one** question from **each** part.
(Providing illustrations where necessary, is an added advantage.)

Part A

(Art evaluation and appreciation - Sri Lanka)

1. During Yapahuwa and Gampola periods buildings with unique architectural features were erected.
 - (i) Name the **two** architectural creations can be seen at Yapahuwa. (4 marks)
 - (ii) Write a short description about the slab carvings can be seen at Yapahuwa. (6 marks)
 - (iii) Enquire the architectural features of Gadadeniya temple. (10 marks)
2. Murals and architectural creations are unique among the works of art created during the time of King Parakramabahu of Polonnaruwa.
 - (i) Name the **two** characters appear in the fragmented mural still remained in the Galvihara temple. (04 marks)
 - (ii) "The murals in the Thivanka Image house, belong to two periods." Explain Comparatively. (06 marks)
 - (iii) "Polonnaruwa Thuparamaya is a unique architectural creation of the period." Comment. (10 marks)

Part B

(Art evaluation and appreciation - India)

3. Many works of art have been gifted to India by two buddhist art centers in Andra Pradesh.
 - (i) Name **two** carvings found in the NagarjunaKonde area. (04 marks)
 - (ii) Briefly explain the information revealed about Amarawathi stupa by carving called "Chayitha puwaruwa". (06 marks)
 - (iii) "Nalagiri Damanaya" the carving found in Amaravathi area is an emotive work. Evaluate it including it's structure, theme, demonstrated incidents, techniques and expression. (10 marks)
4. There is a new art tradition that originated during the Mughal era in India with the Persian influence.
 - (i) Name **two** pioneer kings who made great contribution to Mughal art. (04 marks)
 - (ii) Briefly explain the influence received for Rajput art from Hindu literature. (06 marks)
 - (iii) Explain with examples the similarities and differences between the Mughal and Rajput art traditions. (10 marks)

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

5. Cubism is the art trend that made a remarkable change in European art.
- (i) Name the **four** periods recognized in Picasso's art life. (04 marks)
 - (ii) Briefly explain the art features of Cubism. (06 marks)
 - (iii) Evaluate the painting "The Ladies of Avignon" including its structure and influence. (10 marks)
6. The Greeks have been clever sculptors since ancient time.
- (i) Name **two** female statues that can be seen among the Greek sculptures. (04 marks)
 - (ii) Give a brief explanation about 'Hermes and Dioneseus' statue of the classical period. (06 marks)
 - (iii) Enquire the techniques and medium used in 'Laocoon' statue of Hellenistic period. (10 marks)

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

[Old Syllabus]

51 - Art

Marking Scheme

Part A

(Art evaluation and appreciation - Sri Lanka)

1. During Yapahuwa and Gampola periods buildings with unique architectural features were erected.

(i) Name the **two** architectural creations can be seen at Yapahuwa. (4 marks)

- Dalada Maligaawa
- Royal Palace

(ii) Write a short description about the slab carvings can be seen at Yapahuwa. (6 marks)

- Relief shown in the Vimaana at the staircase
 - Female figures in thribhanga posture
 - Half-dressed topless figure
 - Holding a punkalasa in right hand
- Relief shown in the basement of the façade.
 - Dancing Male and female figures
 - Drummers, Kaithaalam players, Horn players, Acrobat figures.
- Relief shown in the stone door steps of façade
 - Guardian goddess carrying a stick,
 - Female figure holding fly-wicks.
- Relief shown in the pillar of the I
 - Standing lion figures
- Balustrade with Gajasinha figure
- Pier Relief in air – windows
- The Makara Thorana with Kimbisi muhuna
 - Decorative Motifs
 - GajaLakshmi Figure and Tusker figures

(iii) Enquire the architectural features of Gadaladeniya temple.

(10 marks)

- Buddhist temple belongs to Gampola period made by stone.
- South Indian architecture tradition and Sri Lankan architectural features were mixed.
- The basic structure or plan is in a rectangle shape.
- The building consists of three parts as Mandapa, Antaraala, and Sanctum.
- Triple Columns can be seen in the Mandapa are highly decorated with relief.
- The roof has been built according to Gedige type.
- The building Vijayothpaaya also at Gadaladeniya Temple belongs to the same period.

2. Murals and architectural creations are unique among the works of art created during the time of King Parakramabahu of Polonnaruwa.

(i) Name the **two** characters appear in the fragmented mural still remained in the Galvihara temple.

(04 marks)

- God figure.
- Long beard elder figure.

(ii) "The murals in the Thivanka Image house, belong to two periods." Explain Comparatively.

(06 marks)

- Paintings belong to two periods.
 - Polonnaruwa Period
 - In between Polonnaruwa and Kandyan period.
- Painting belongs to Polonnaruwa period
 - Dewaraadanaya
 - Sannakssa Hinimao scene
- Paintings belongs to in between Polonnaruwa and Kandyan period.
 - Jathaka Stories
 - Life incidents of Buddha
- Characteristic features of paintings in Polonnaruwa period.
 - Liveliness lines
 - Classical colour scheme
 - Great expressions of moods
 - Figures depicting in life size or larger than life size.
 - Well composed

- Characteristic features of paintings in between Polonnaruwa and Kandyan period.
 - Wall divided in to panels
 - Narrative style
 - Back ground painted in red
 - Figures depicts side view and front view
 - Back ground filled with trees and animals.

(iii) "Polonnaruwa Thuparamaya is a unique architectural creation of the period." Comment.

(10 marks)

- The main Patimaagara building can be seen in the Polonnaruwa Dalada area.
- South Indian architectural features
- The building consists of three parts as Mandapa, Antaraala, and Sanctum.
- Built by bricks on the stone base
- Dome (Gingikaawstha) type roof
- Outer wall consists on Vimaana, beadings, embossed pillars and various types of relief

Part B

(Art evaluation and appreciation - India)

3. Many works of art have been gifted to India by two buddhist art centers in Andra Pradesh.

(i) Name **two** carvings found in the NagarjunaKonde area.

(04 marks)

Relief found in Naagarjunnakonda

- Birth of Siddartha
- Dewaraadanaya
- Naming festival
- secular life of Siddartha
- Abinishkramanaya
- Defeating Maara
- Muchalinda Naaga scene
- Thapassu Balluka offering Daana
- Invitation of Mahaa Brahma to first preaching
- Budda fetched prince Nanda to heaven
- Defeat Aalawaka
- The Daana of Siri Guptha

(ii) Briefly explain the information revealed about Amarawathi stupa by carving called

"Chayitha puwaruwa".

(06 marks)

- The "Chithyapuwaruwa" slab carving found from Amaraawathi ruins is an important work.
- The slab Fixed to the stupa wall
- This slab carving gave more information about Amaraawathi Stupa.
- It reveals the shape of the stupa, Stupa has two Pradakshinaa tracks and stone fence.
- Excepts Panadols there is five sets of columns can be seen in four sides.
- The relief depicts devotees worship to the stupa.

(iii) "Nalagiri Damanaya" the carving found in Amaravathi area is an emotive work.

Evaluate it including it's structure, theme, demonstrated incidents, techniques and expression.

(10 marks)

- The rounded shape low relief slab carving depicts Naalagiri Damanaya.
- The artists try to depict active scene, reveals high efficiency moods.
- The furious Naalagiri tusker shown twice in the same carving.
- In one scene shows tusker holding a man with its trunk
- Frightened people run away here and there.
- The people in palace who looking at this incident also frightened.
- The other scene shows the tusker tamed by the Buddha.
- The tusker is at the footsteps of calm lord Buddha.
- The furiousness and the calmness can be seen in same carving.

4. There is a new art tradition that originated during the Mughal era in India with the Persian influence.

(i) Name **two** pioneer kings who made great contribution to Mughal art.

(04 marks)

- Humaayun
- Akbar
- Jehangir
- Sha-Jahan

(ii) Briefly explain the influence received for Rajput art from Hindu literature. (06 marks)

- Artists gets attractive themes and objectives from Hindu literature
- Rajput Painters used the heroin characters in Hindu literature and erotic scene
 - Bhagawathpuraana
 - Geethagovinda
 - Chaurapanchasika
 - Rasikapriyaa
 - Paramaasha
 - Mahabharath
 - Ramayana
 - Naladamayanthi

(iii) Explain with examples the similarities and differences between the Mughal and Rajput art traditions. (10 marks)

- Subjects matters of Mogul paintings are mostly taken from royal incidents.
- Mogul painters painted many portraits of royal families.
- They didn't paint day to day life of ordinary people.
- Hunting scenes and landscapes are mostly preferred to paint by the artists.
- They mostly like to paint various kinds of animals and birds
- Rajput artists gets attractive themes and objectives from Hindu literature
- Rajput Painters used the heroin characters in Hindu literature and erotic scene.
- Ragamaala paintings, rural life scenes, Radha-krishna, Shiva-Parvathi, are the examples for Rajput paintings.
- Hindu Royals sponsored to the Rajput painters and the Muslim royals of Mogul sponsored to the Mogul painters.

Part C
(Art evaluation and appreciation - Europe)

5. Cubism is the art trend that made a remarkable change in European art.

(i) Name the **four** periods recognized in Picasso's art life. (04 marks)

- Blue period
- Rose period
- Nigro period
- Cubism period (synthetics and analytical)

(ii) Briefly explain the art features of Cubism. (06 marks)

- The aim is to change the traditional thinking pattern and change the traditional perspective.
- In case of cubism starts to reveal the relationship in between objects and geometrical shapes
- Exploring inner structure rather than outer surface of an object and composing the hidden geometrical truth is the purpose of cubism.
- When representing in geometry, observing an object in multiple viewpoints.
- When painting artists neglect fore ground, middle ground and back ground
- Fundamental thought of cubism is the manifesto of Paul Cezanne "based on Sphere, Cone, and Cylinder etc..."

(iii) Evaluate the painting "The Ladies of Avignon" including it's structure and influence. (10 marks)

- Painted in 1907.
- Start of Cubism marked by this painting.
- The theme is the miss able life of prostitutions at Avignon Street.
- Five female figures have been placed without considering fore ground, middle ground and back ground.
- Depicting lady figures in cubic forms.
- Influenced by the Nigro Masks.
- When expressing emotions of three lady faces, the deep cuts of African Masks have been used.
- Used limited colour scheme.

6. The Greeks have been clever sculptors since ancient time.

(i) Name **two** female statues that can be seen among the Greek sculptures. (04 marks)

- Goddess Athena
- Venus de Melos
- Goddess Nika
- Three Goddess
- Goddess Neobid

(ii) Give a brief explanation about 'Hermes and Dioneseus' statue of the classical period. (06 marks)

- Belongs to classical period (4th century B.C)
- It's a 7 feet tall life size sculpture.
- Marble sculpture by Praxiteles.
- It depicts young naked male figure holding infant in his left hand.
- It believes that his broken right hand holding a bunch of grapes.
- Gave a drapery to his hand as a technique of to keeping balance.
- Statue depicts contrapposto posture

(iii) Enquire the techniques and medium used in 'Laocoon' statue of Helanistic period. (10 marks)

The medium and the techniques

- This sculpture made by Agisandros, Polydorus, Athenodorus
- The theme of this sculpture is priest of Trojan and his two sons grabbed by a python.
- Frightening, painful, fearful faces of the victims has been depicted in realistic manner'
- Shows the attempt that they are trying to get rid of the python.
- Finely depicted the muscles the bodies
- Well balanced sculpture, smartly used medium
- Figures in complicated postures are balanced and well composed.

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 evaluated 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