

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
 ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஆகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2018

විභාග කලාව III
 சித்திரக்கலை III
 Art III

51 E I

08.08.2018 / 08 30 - 11 40

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 and decide on the questions that you give priority in answering.

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.

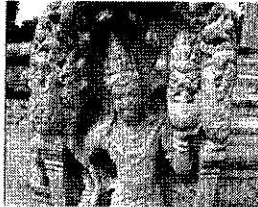
For examiner's use only

For Paper I

Part	Marks
I	
II	
Total	
1 st Examiner	2 nd Examiner
.....

Part I

- Select the **most suitable** answers for the questions 1 to 5, referring to following pictures of carvings **A, B, C, D** and **E**.



A



B



C



D



E

- The guardstone carving marked by letter **A** is
 - (1) a superb carving exposing the creativity of Anuradhapura sculptor.
 - (2) conceptually composed depicting variety in the technique of carving.
 - (3) a composition with many symbols including king cobra.
 - (4) fully exposes the concept of guardstone in Anuradhapura period.
 - (5) a slab carving where many objects grouped in a limited space. (.....)
- The wooden panel carving shown by letter **B** is
 - (1) a creation with two human figures pleasingly composed.
 - (2) a superb creation depicting wrestlers in combat.
 - (3) a carving depicting wrestlers in combat, seen at Panavitiya Ambalama.
 - (4) a carving seen at Embakka devalaya depicting life incidents.
 - (5) a creatively composed wrestlers in combat is an art work of Embakka. (.....)
- The creation marked by letter **C** is
 - (1) a construction with carvings connected to stupa.
 - (2) a wāhalkada with carvings which resemble Amarawathie art features.
 - (3) a construction to indicate the four cardinal points of stupa.
 - (4) a pillar consisting 'Kalpalatha' arising from a filled pot.
 - (5) a carving connected to flower alter of stupa. (.....)

[See page two]

4. The circular stone panel marked by, letter **D** is
 (1) Bharut carving depicting an incident in Buddha's life.
 (2) Amaravathie carving depicting an incident in Buddha's life.
 (3) an incident of a frenetic tusker depicted in a carving.
 (4) one among carved panels of Amarawathie stupa.
 (5) a supreme carving found among pillar carvings at Sanchi. (.....)
5. The Seal found in Indus Valley marked by letter **E**, suggests that,
 (1) the agricultural people of Indus Valley treated the bull respectively.
 (2) among animals, bull was treated in veneration.
 (3) clad as jewellery to indicate a certain type of people.
 (4) Indus Valley people worshipped the bull.
 (5) the seal with figure bull were used as a trade object. (.....)
- Select the most suitable answers for the questions 6 to 10 referring to pictures 1 to 7.



1



2



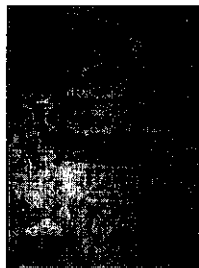
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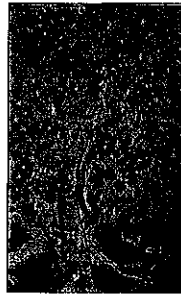
6



7

6. Out of these, paintings, what is the oldest Buddhist painting?
 (1) 2 (2) 3 (3) 4 (4) 5 (5) 6 (.....)
7. Out of these paintings, what are found within cave temples?
 (1) 2, 3, 7 (2) 2, 5, 7 (3) 3, 5, 6 (4) 3, 5, 7 (5) 5, 6, 7 (.....)
8. Out of these paintings, what is found within rock cut caves?
 (1) 2 (2) 3 (3) 4 (4) 5 (5) 7 (.....)
9. Out of these paintings, what are belong to the same period?
 (1) 1, 3, 4 (2) 1, 3, 5 (3) 2, 3, 5 (4) 3, 4, 5 (5) 3, 4, 6 (.....)
10. What are found on exterior rock walls?
 (1) 2, 5 (2) 2, 6 (3) 3, 7 (4) 5, 6 (5) 6, 7 (.....)

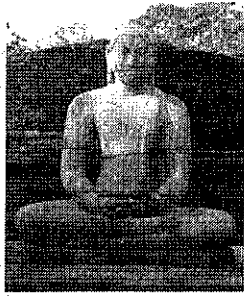
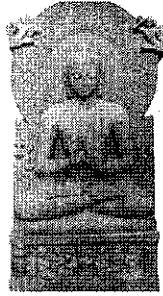
- Select the **most suitable** answers for the questions, 11 to 15 referring to pictures **K, L, M, N** and **O**.

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

11. By this painting marked **K**, Solias Mendis
- (1) has changed the nature of temple art.
 - (2) expresses in a pleasing composition of the incident of Buddha's visit to Sri Lanka.
 - (3) expresses in feelingful forms, the control of yakkas by Buddha at Mahiyangana.
 - (4) shows that a person with a well understanding in handling character features.
 - (5) expresses through restraint senses the timidity of yakkas and calmness of Buddha.
- (.....)
12. Who created the portrait painting captioned 'Blue Saree' marked by letter **L**?
- (1) Tudor Rajapakse
 - (2) A.C.G.S. Amarasekara
 - (3) Harry Pieris
 - (4) J.D.A. Perera
 - (5) Justin Deraniyagala
- (.....)
13. The painting named 'Squirrels on a Chenar tree' marked by letter **M** is
- (1) a Mogul painting depicting the beauty of nature.
 - (2) a painting done by Abdul Hassen during Jehangier period.
 - (3) a creation of Mogul artist Ustad Mansoor, exposing the glory of nature.
 - (4) a superb painting of Mogul school, during Shajahan period.
 - (5) a Mogul painting deviated in depicting incidents of the royals.
- (.....)
14. The painting named 'three ladies' marked by letter **N** is
- (1) a poetic visual expression of ladies.
 - (2) a stylized composition of three ladies pleasingly composed.
 - (3) a painting composed combining reality and imagination by Gemini Roy.
 - (4) a painting by Thagor depicting three females performing religious rituals.
 - (5) a meticulous painting by Gemini Roy composed emphasizing the line and decorative aspect.
- (.....)
15. The painting named 'I and my village' marked by letter **O** is
- (1) a result of imaginative concept of surrealist artist Mark Chagal.
 - (2) an instance of visualizing dream world elements mentally.
 - (3) a dreamy feeling in the subconscious mind of Salvador Dali.
 - (4) a painting of Paul Klee depicting a dreamy feeling hidden in mind.
 - (5) a painting of John Meero in which reality and distortion combined.
- (.....)

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

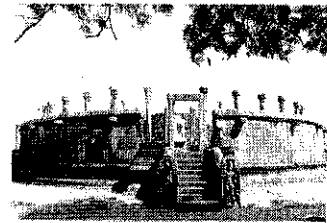
**F****G****H****I****J**

16. The image marked by letter **F** is
- (1) a Buddha image at Gal Vihara resembling spiritual qualities.
 - (2) a Buddha image at Polonnaruwa depicting special features.
 - (3) a Buddha image depicting features of Gal Vihara images.
 - (4) a Polonnaruwa Buddha image which closely resemble the qualities of Anuradhapura Samadhi Buddha image.
 - (5) a Buddha image at Polonnaruwa in which hair and robe depicted in a plain style. (.....)
17. The bronze figure marked by letter **G** is
- (1) a bronze sculpture found in Trincomalee.
 - (2) an sculpture to be seen at Koneswaram temple.
 - (3) a north Indian sculpture belongs to Chola period.
 - (4) the figure of Parwathie, the consort of God Shiva.
 - (5) a Hindu bronze image portraying Ishara Mudiyaar. (.....)
18. The Indian image marked by letter **H** is
- (1) a sculpture of Saranath school.
 - (2) an image with a decorative halo.
 - (3) Saranath image depicting spiritual qualities.
 - (4) an image with high emotional qualities.
 - (5) a Buddha image depicting the first sermon. (.....)
19. Egyptian sculpture marked by letter **I**
- (1) divinity embodied portrait resembling royalty of a king Pharaoh.
 - (2) statue resembled traditional and natural features.
 - (3) the image of Khafre, which belongs to old kingdom.
 - (4) an sculpture with a headdress and clothing of old kingdom.
 - (5) the presence of a beard marks it as an exceptional figure among Egyptian sculpture. (.....)
20. The sculpture marked by letter **J** is
- (1) a sculpture bust seen at Tate gallery in London.
 - (2) a bronze portrait sculpture of a king.
 - (3) a Roman sculptured bust of a majestic emperor.
 - (4) a sculptured Greek bust in natural proportions.
 - (5) a bronze casted bust in Hellenistic period. (.....)
- Select the **most suitable answers** for the questions, 21 to 25.
21. The most important feature of a poster designed to introduce a new product, should be
- (1) the usage of figures and colours symbolically.
 - (2) the inclusion of a short caption to suit the theme.
 - (3) simple, relevant, strong and speed expression.
 - (4) the use of symbolic figures to suit the plane and space.
 - (5) pleasingly designed and neatly finished. (.....)

22. When colouring a painting, an artist normally emphasizes
 (1) the beauty of the painting. (2) the theme of the painting.
 (3) the techniques of handling colour. (4) his own style of painting.
 (5) the features of the objects. (.....)
23. The base for the development of Impressionistic art movement is
 (1) the exposure of the truth of nature by colour media.
 (2) the expression of reality after examining the differences in objects.
 (3) the light fall on the objects and study of the changes visible afterwards.
 (4) the expression of reality in realistic objects.
 (5) the expression of reality through a limited colour scheme. (.....)
24. The intention of the pioneer artists when inaugurating the 43 group is
 (1) to propagate the classical academic art.
 (2) to introduce prevailing art techniques of western artists to this country.
 (3) to engage in new creations individually and to give a new meaning to art.
 (4) to stick to a tradition and allow to practice theoretical art.
 (5) to tend amateur artists to local art. (.....)
25. Simultaneous representation of dream world and reality often expressed in
 (1) Surrealism. (2) Cubism.
 (3) Impressionism. (4) Idealism.
 (5) Post impressionism. (.....)

- Select the **most appropriate** answer to the questions, 26 to 30 referring to given architectural constructions.

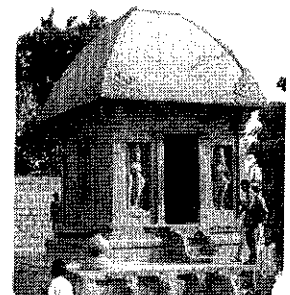
26. The architectural feature shown here is
 (1) Thuparama circular relic chamber.
 (2) Lankarama circular relic chamber.
 (3) Thiriyaya circular relic chamber.
 (4) Ambasthala circular relic chamber.
 (5) Medirigiriya circular relic chamber. (.....)



27. This construction of Dambadeniya period, is
 (1) an entrance with a stair case built of stone.
 (2) the entrance of the royal palace of Yapahuwa.
 (3) a stone door frame decorated with carvings.
 (4) the 'wahalkada' of Yapahuwa kingdom built in Chola tradition.
 (5) the entrance gateway in front of Yapahuwa Daladamaligaya. (.....)

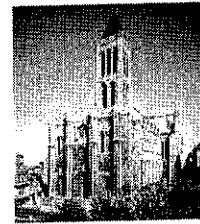


28. This construction seen here, which belongs to Pancha Pandawa Ratha is,
 (1) a temple in the shape of a pyramid having three parts.
 (2) Drawpadirath temple very small in size.
 (3) Sahadewarath temple built using a separate rock.
 (4) Bhimarath temple in a simple shape.
 (5) Dharmarajarath temple with a pyramidal shape roof. (.....)



29. The St. Denis church shown here is

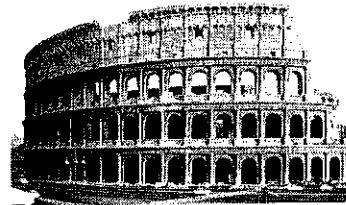
- (1) a church built for burial functions of royals.
- (2) a church built with pillars and an arched roof.
- (3) a church dedicated to god Horos.
- (4) a three storey church built for royals.
- (5) the largest church built in Paris in Gothic style.



(.....)

30. The oval shape building shown here is

- (1) a three storey building built encircling an arena.
- (2) a pleasure theatre for witnessing fighting between humans and beasts.
- (3) an indoor auditorium of royals.
- (4) an open auditorium of royals without a roof.
- (5) a oval shaped three storey theatre with sloping steps circularly constructed.



(.....)

● Select the **most correct answers** for the questions, 31 to 35.

31. When comparing prehistoric cave paintings of Sri Lanka, with those of Europe, the speciality in European prehistoric paintings is, that

- (1) they were painted within dark caves.
- (2) they were painted with many colours.
- (3) they reveal very primary shapes and forms.
- (4) they were painted close to reality.
- (5) different types of figures composed closely together.

(.....)

32. The artist of Renaissance period, became experts in art and sculpture by

- (1) improving their practical skills by practice.
- (2) expressing the theories correctly.
- (3) studying the human body well.
- (4) gaining influence of Greek art.
- (5) Handling of human figure realistically and expressively.

(.....)

33. The exceptional quality visible in Kandy period temple art tradition when reaching low country is

- (1) the background painted in blue or black.
- (2) the detailed depiction and the naturalness in painting trees.
- (3) the depiction of character stories very often.
- (4) the largeness of human figure in size.
- (5) the portrayal of social factors.

(.....)

34. The panels of Bharut stone railings oftenly represents

- (1) the incidents of Buddha's life.
- (2) the Jathaka stories.
- (3) historical incidents.
- (4) Jathaka stories in which Bodhisathwa represented in animal form.
- (5) incidents where many human figures included.

(.....)

35. The outstanding feature of sculpture of new kingdom of Egypt is

- (1) the use of traditional features frequently.
- (2) the equal use of traditional and natural features.
- (3) the dominant use of natural features.
- (4) the discarding of traditional features.
- (5) the portrayal of might and power of Pharaoh.

(.....)

[See page seven]

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



36. This painting is extracted from
 (1) Kelani temple. (2) Gothami temple in Borella.
 (3) Bellanwila temple. (4) Maligakanda temple.
 (5) Sedawatta temple. (.....)
37. This painting is composed by
 (1) M. Sarlis who engaged in painting representing foreign influence.
 (2) Soliyas Mendis who honoured local traditions.
 (3) George Keyt who diverted temple art to a new direction.
 (4) Somabandu Widyapathi who adapted a new art tradition.
 (5) L.T.P. Manju Sri who contributed much to temple art. (.....)
38. This picture depicts Prince Siddhartha's
 (1) wedding engagement. (2) wedding ceremony.
 (3) mundane life. (4) meeting of Yashodhara.
 (5) visit to Yashodhara's palace. (.....)
39. The artist appear in the painting is
 (1) the natural structure of human figure and objects are portrayed as they are.
 (2) the structure of the natural human figure is stylistically handled.
 (3) the composition of the painting is handled akin to basic dramatic postures.
 (4) the movements of lively objects are handled in a stylized tradition.
 (5) the human figure is composed in correct proportions. (.....)
40. The most fitting statement with regard to this painting is
 (1) the meticulous application of colours and figures expressive and appealing.
 (2) the interest shown in the expression of feelings.
 (3) the due attention paid through composition to promote the theme.
 (4) the ability in the introduction of a new form of art suitable for temple art.
 (5) the usage of a harmonized colour scheme suitable for a religious theme. (.....)

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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
ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரීட்சைத் 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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාග, 2018 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2018

විනි 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. The art of Sri Lanka by present day has spread along new avenues enriched by various influences.
 - (i) Name **four** artists who painted portraits, while engaged in academic art. (04 marks)
 - (ii) Give a short account of creativity of H.A. Karunaratne. (06 marks)
 - (iii) Give a comparative description about the contribution of David paynter and George Keyt for the religious art. (10 marks)
2. The artists of Polonnaruwa period happened to introduce special features to the art of Buddha image making prevailed in Anuradhapura period.
 - (i) Name **two** seated and **two** standing Buddha images of Anuradhapura period. (04 marks)
 - (ii) Explain briefly the special features found in Anuradhapura period Buddha Images. (06 marks)
 - (iii) Explain referring to first Samadhi Buddha image the influence of Mahayana concept in carving Buddha images at Gal Vihara in Polonnaruwa. (10 marks)

Part B

(Art evaluation and appreciation - India)

3. The Buddhist art commenced during Mourya period, later influenced highly all art forms of India.
 - (i) Name **two** commemorative edifices of Mourya period. (04 marks)
 - (ii) Explain briefly the structure of stone railing of stupa deigned by Bharut artists. (06 marks)
 - (iii) Buddhist jataka stories and incidents of Buddhas' life were the theme for carvings of Sanchi gateways. Explain giving examples the art qualities in those carvings. (10 marks)
4. During 16th century, with spreading of Islamic domination all over India, the prevailing art changed in the presence of Persian art, giving birth to mogul and Rajput art traditions.
 - (i) Name **two** architectural art creations during the Mogul period. (04 marks)
 - (ii) State different subjects which came under the theme employed in Mogul art and explain them briefly. (06 marks)
 - (iii) Hindu literary works became the source for creations of Rajput painters. Write an appreciation referring to art works produced. (10 marks)

[See page nine

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

5. The experimental artists of later period were able to lead the academic art of renaissance new trends.
- (i) Name **four** sculptures by Michelangelo. (04 marks)
 - (ii) Give a brief description of the structure and the theme of the painting 'School of Athens' by Raphael Sanzio. (06 marks)
 - (iii) Explain separately, giving examples the initial art qualities of Impressionism, post impressionism and cubism. (10 marks)
6. Byzantine and Gothic art developed in the association of Christian churches.
- (i) Name **two** Byzantine churches. (04 marks)
 - (ii) Explain briefly the architectural and decorative features of Gothic style in Notre Dame church in France. (06 marks)
 - (iii) "The emperor Justinian's reign was the golden age of Byzantine art". Explain giving examples. (10 marks)

More Past Papers at
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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
 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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரීட்சை, 2018 ஓகஸ்ட்
 General Certificate of Education (Adv. Level) Examination, August 2018

විදු කලාව II
 சித்திரக்கலை II
 Art II

51 E II

10.08.2018 / 08 30 - 11 40

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 and decide on the questions that you give priority in answering.

Instructions:

- Write your **Index Number** clearly on the **reverse side** of your drawing paper.
- Use the special **drawing paper** provided to you for the colour drawing. It is not necessary to do any other sketching or drawing.
- It is important that your drawing is completely dry before it is handed over to the supervisor. Wet drawings may stick together and will be disadvantageous to you.

Nature study and still life drawing

Draw and paint the objects with the plant placed before you, considering the following instructions.

- * Compose the picture using the paper space meaningfully.
- * Pay attention to the texture and the nature of the plant and objects, scale, eye level, three dimensional qualities and theoretical aspects of perspective.
- * Draw the objects as you see them. Paint the objects considering the play of light and shade visible on them.
- * Use the techniques meaningfully and effectively, when handling colour media.
- * Colour the background to suit the composition.
- * You are free to adjust the proportions of the drawing board to suit the composition.
- * Water colour, poster colour, powder colour, pastel or mixed media can be used.

* * *

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
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General Certificate of Education (Adv. Level) Examination, August 2018

විඳු කලාව III
சித்திரக்கலை III
Art III

51 E III

13.08.2018 / 08 30 - 11 40

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 and decide on the questions that you give priority in answering.

Instructions:

- * Select **one** part and draw **only one** colourful picture, out of parts A, B and C.
- * Write your **Index Number** and **Question Number** clearly on the reverse of your drawing paper.
- * It's important that your drawing is completely dry before it is handed over to the supervisor. Wet drawings may stick together and will be disadvantageous to you.
- * Any colour medium or several media (mixed with each other) can be used. (Water Colour, Poster Colour, Powder colour, Pastel or combined media.)
- * Tissue paper will be provided for those who need it.

Part A - Pictorial Composition

- ☐ Draw **one** from the following topics.
1. A herd of wild elephants rushed into a village
 2. A religious procession during night
 3. Friendly damsels at a bathing place or A fishing boat caught in high sea waves

Part B - Design Drawing

- ☐ Draw **one** from the following topics.
4. Design a pattern for a chintz to print within a space 9" × 9" which is a portion of a continuous pattern. Use a sunflower and leaves, decoratively. (It is necessary to show the designed portion fit into a similar portion.)
 5. Design a pattern for a square table cloth, for a round table 4 feet in diameter. (The pattern should be extended to sagging parts.)
 6. Design a wall decoration 3' × 2' in size using a pair of animals in traditional style, suitable to be painted in batic style.

Part C - Graphic Designing

- ☐ Draw **one** from the following topics.
7. Design a colourful poster for archaeology department, under the caption "Safeguard our heritage".
 8. Design a book jacket for a book written about a character of an artist "Seeing George Keyt". (Front and back pages and thickness should be shown.)
 9. Design an inner page of a souvenir to be distributed, suitable for an advertisement of a jewellery shop.