

AL/2021(2022)/51/E-I

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
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
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Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2021(2022)
கல்விப் பொதுத் தராதரப் பத்திர (உயர்-தர)ப் பரீட்சை, 2021(2022)
General Certificate of Education (Adv. Level) Examination, 2021(2022)

විභාග 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.

- The pair of guardstones with 'sankanidhi' and 'padmanidhi' sculptures are found at
 - (1) Thuparama stupa.
 - (2) Lankarama stupa.
 - (3) Abayagiri stupa.
 - (4) Medirigiriya watadage.
 - (5) Lankathilaka image house.

(.....)
- From the works of art found at Indus valley civilization, a figure close to natural form is
 - (1) Shiva Pashupathi.
 - (2) Kavanda image.
 - (3) Image of the dancing lady.
 - (4) Hermit image.
 - (5) Mother goddess.

(.....)
- Dambulla cave temple is a place
 - (1) where a large number of paintings that belong to Kandyan period are found.
 - (2) where paintings of Kadolgalle hereditary painters are found.
 - (3) adorned with paintings from Anuradhapura period to Kandyan period.
 - (4) where paintings executed by hereditary Nilagama painters are found.
 - (5) where a large number of Jathaka stories are painted.

(.....)

4. During the New kingdom period in Egypt

- (1) there was a tendency to build temples instead of pyramids.
- (2) many pyramids were built in the Nile valley.
- (3) many large scale pyramids were built.
- (4) palaces were built for the secular lives of Pharaohs.
- (5) small pyramids were built instead of large ones.

(.....)

5. A sculpture that belongs to the classical Greek period is

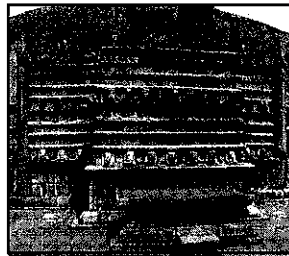
- (1) Venus De Milo.
- (2) Laocoön.
- (3) Goddess of victory.
- (4) Dying Gaul.
- (5) Hermes and Dionysus.

(.....)

- Select the **most suitable answers** for the questions from 6 to 10 referring to the pictures of architectural creations given below from 1 to 7.



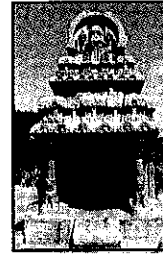
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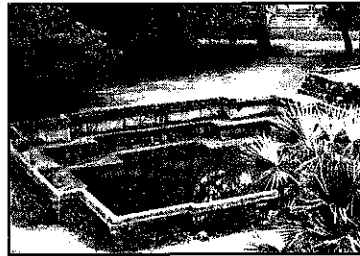
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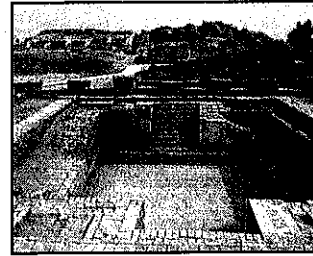
4



5



6



7

6. Creations that can be considered as Buddhist constructions are,

- (1) 1, 2, 5
- (2) 1, 3, 4
- (3) 2, 4, 5
- (4) 3, 5, 7
- (5) 4, 5, 7 (.....)

7. Among these constructions situated in India are,

- (1) 1, 4
- (2) 4, 5
- (3) 4, 6
- (4) 4, 7
- (5) 6, 7 (.....)

8. Constructions reflecting Indian art styles are,

- (1) 1, 2, 5, 6
- (2) 1, 4, 5, 7
- (3) 1, 5, 6, 7
- (4) 2, 3, 4, 5
- (5) 2, 3, 5, 7 (.....)

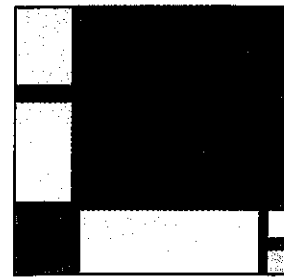
9. Creations that can be considered as non-religions constructions are,

- (1) 2, 3, 6
- (2) 3, 4, 5
- (3) 3, 4, 6
- (4) 3, 6, 7
- (5) 4, 6, 7 (.....)

10. Constructions that belong to Polonnaruwa period are,

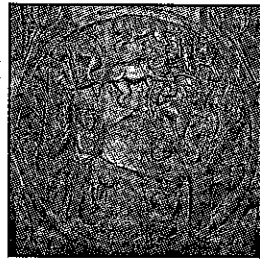
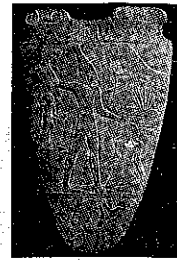
- (1) 1, 2, 6
- (2) 1, 5, 6
- (3) 1, 6, 7
- (4) 2, 3, 5
- (5) 4, 5, 6 (.....)

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

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

11. The painting titled 'Indrani' given in Letter **A** is
- (1) an academic realistic painting by Mudaliar Amarasekara.
 - (2) a modern portrait of a lady by Stanly Abeysinghe.
 - (3) a portrait painting by Harry Pieris with expressionist features.
 - (4) a modernist portrait painting by Ivan Pieris.
 - (5) a realistic painting by J.D.A. Perera. (.....)
12. The painting titled 'Saraswathi' by Raja Ravivarma given in Letter **B** is
- (1) an Indian subject matter depicted using European modern artistic techniques.
 - (2) a reflection of divine devotion surpassing the Anglo-Indian art tradition.
 - (3) a character from a Hindu divine story, portrayed using European hyper-realistic techniques.
 - (4) an Indian legendary story depicted with European modernist art style.
 - (5) an image of a Hindu goddess represented in European academic-realistic art style. (.....)
13. The painting by L.T.P. Manjusri given in Letter **C** is
- (1) an attempt to portray the rhythm of female figure with water colour medium.
 - (2) an exaggerated depiction of classical style.
 - (3) a composition of modern European impostures and oriental stylized style.
 - (4) a reflection of academic-realistic style.
 - (5) painted with oil colours, representing neo-impressionistic technique. (.....)
14. The painting 'women behind the mirror', given in the letter **D** is
- (1) a traditional style represented as it is.
 - (2) a visual composition in symbolic form.
 - (3) an existing state converted to a creative composition.
 - (4) a semi-abstracted female figure.
 - (5) a classically depicted female figure. (.....)
15. Mondrian's painting as given in letter **E** is
- (1) a composition of forms built of horizontal and vertical lines.
 - (2) a placement of different square forms of colour to create an upsurge of conflict and harmony.
 - (3) expressing the depth of colour through lines, colours and space.
 - (4) an imaginary composition developed using square forms.
 - (5) a composition on canvas with the use of simple lines and square forms. (.....)

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

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

16. Carving given in the letter **F** is

- (1) an attempt made to show the energetic nature of the male figure and sadness of female figure.
- (2) a divine expression done using carving technique.
- (3) a panel of Pallava art style created to reflect royalty.
- (4) an emotive and rhythmic expression with Gupta artistic features.
- (5) an erotic composition of two human figures. (.....)

17. Carved wooden panel given in the letter **G** is a

- (1) carving from Ambekke devalaya expressing mother's love.
- (2) carving found at Panavitiya ambalama representing the general social life.
- (3) carving from the council chamber in Kandy depicting a royal family.
- (4) divine story as a subject matter found at Ambekke devalaya.
- (5) carving found at Panavitiya ambalama depicting an elite woman and a serving lady. (.....)

18. The carving found among the ruins of Bharhut given in the letter **H** is a

- (1) composition of few incidents in one low-relief panel.
- (2) jathaka story as a subject matter in a bas-relief panel.
- (3) well-known incident related to Buddha's life story.
- (4) contemporary incident carved as a decorative motif on the stone railing.
- (5) low-relief panel carving created in continuous narration style. (.....)

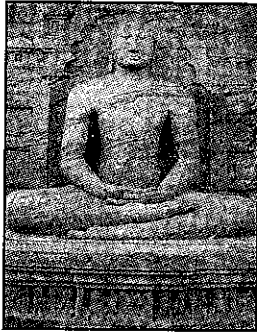
19. The carving given in the letter **I**

- (1) reflects a historical story related to Buddha's life.
- (2) symbolizes Prince Siddhartha going for leasure sports.
- (3) is a carving found from Amarawathi area depicting a royal procession.
- (4) reflects prince Siddhartha's renunciation.
- (5) depicts a soldier going off to war. (.....)

20. Given in the letter **J** is a

- (1) carving depicting king Menkaure at war with enemies.
- (2) stone panel depicting fighting episodes of Pharaohs.
- (3) carving reflecting fighting scenes with God Horus.
- (4) carved panel including stories from the life of king Khafre.
- (5) carved panel symbolically depicting the war victories of King Narmer. (.....)

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

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

21. The Samadhi statue at Gal viharaya denoted by the letter **K** is
 (1) created according to Pallava tradition.
 (2) carved to a Mahayana concept.
 (3) created in Amarawathi style.
 (4) created based on the Mathura art tradition.
 (5) created with Guptha influence. (.....)
22. The 'ardha nari' sculpture denoted by the letter **L** is
 (1) a bronze modulated statue found from Polonnaruwa era.
 (2) of which, the left half of the figure is of female physique.
 (3) featuring the beauty of female figure.
 (4) depicting the fact that a woman is more powerful than a man.
 (5) of bronze, found from Abayagiri vihara premissess. (.....)
23. The Bregum image found from Ghandhara, denoted by the letter **M** is
 (1) considered to be a sculpture representing 'Yamaka Prathiharya'.
 (2) finely finished with a pleated robe.
 (3) considered as a Buddha sculpture of Abhaya mudra.
 (4) accepted to reflect features of Indian art.
 (5) a sculpture completed of correct proportions. (.....)
24. The sculpture denoted by the letter **N** is
 (1) Shiva Shikshatana built on an external wall of a temple belongs to Chola tradition.
 (2) Kalyana Sundara represented in Raja leelasana posture under a banyan tree.
 (3) God Shiva found in a cell to the left at Raja Rajeshwara temple.
 (4) Shiva Dakshina murthi, posing as a teacher of all knowledge.
 (5) a stylistic gopura carving of god vishnu. (.....)
25. Rodin has attempted by the sculpture 'thinker' denoted by the letter **O** to
 (1) reflect the strength of human figure in a delicate form.
 (2) show neediness of a perfectly completed human figure to reflect emotional expressions.
 (3) confirm that even an incomplete-finish is considered an aesthetic principle.
 (4) reflect disappointment due to despair with strong physical strength.
 (5) show that a nude human figure can be used to reflect deep emotional expressions. (.....)

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

26. At present, 'Visual art' is known as

- (1) creations which allow to see based on the eye.
- (2) creations completed using material as a medium.
- (3) paintings that existed since pre-historic period.
- (4) the attractive compositions using colour pigments.
- (5) a combination of art, sculpture and architecture.

(.....)

27. The main aim of commercial graphics are to

- (1) provide large profits when selling products.
- (2) improve efficiency and systematize the painting process.
- (3) communicate highlighting the brand name.
- (4) directly and in-directly communicate the products and services.
- (5) create labels and packaging needed for production.

(.....)

28. Mogul art

- (1) is a tradition of miniature art introduced to India by Jehangir.
- (2) was spread by Aurangzeb all over India.
- (3) was popularized by Islamic leaders with Persian influence.
- (4) is a tradition that was used to demonstrate incidents from Indian literature.
- (5) is a tradition of religious art introduced by Islamic devotees.

(.....)

29. The aim of the cubist artists were to

- (1) change the angle of looking at objects.
- (2) retain the representation of reality as it is.
- (3) follow artistic norms that are not realistic.
- (4) analyse objects through geometric shapes.
- (5) represent objects of nature as 'still life'.

(.....)

30. Main aim of Egyptian architecture was

- (1) the requirement of constructing secular buildings for pharaohs.
- (2) the belief system in life after death.
- (3) the requirement in keeping the dead bodies.
- (4) the attempt to reflect the power of pharaohs.
- (5) to have memorials for pharaohs' lives.

(.....)

- Select the **most appropriate answers** to the questions from 31 to 35, from the given pictures of architectural creations.

31. This Bodhigara surround by a stone wall is situated in

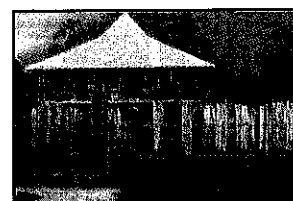
- (1) Panduwasnuwara
- (2) Padikemgala
- (3) Nillakgama.
- (4) Hattikuchchi Vihara.
- (5) Lahugala Magul Madu Vihara.



(.....)

32. This building built during the Anuradhapura period is a

- (1) uposathagara at mahameuna gardens.
- (2) prasada built on a large number of stone pillars.
- (3) sannipatha hall built by king Dutugemunu.
- (4) Royal palace built on stone pillars.
- (5) nine storeyed building built for Buddhist monks.



(.....)

33. The architectural structure, which is in ruins now is the

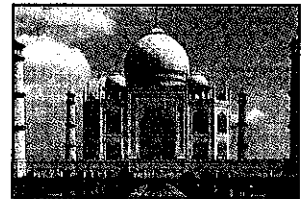
- (1) palace of king Vijayabahu in Anuradhapura.
- (2) palace of king Vijayabahu in Polonnaruwa.
- (3) palace of king Nissankamalla near Parakrama samudraya.
- (4) Lankatilaka image house in Polonnaruwa.
- (5) Vijayothpaya which is king Parackramabahu's palace.



(.....)

34. The Tajmahal

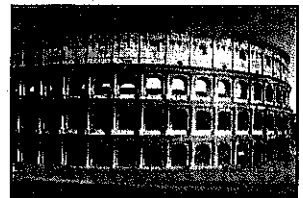
- (1) was built during the Mughal kingdom.
- (2) is a religious monument built in the city of Agra.
- (3) is a prasada built of marble stones during the Mughal empire.
- (4) is a memorial built for king Humayan.
- (5) is an islamic building with domical roof structures.



(.....)

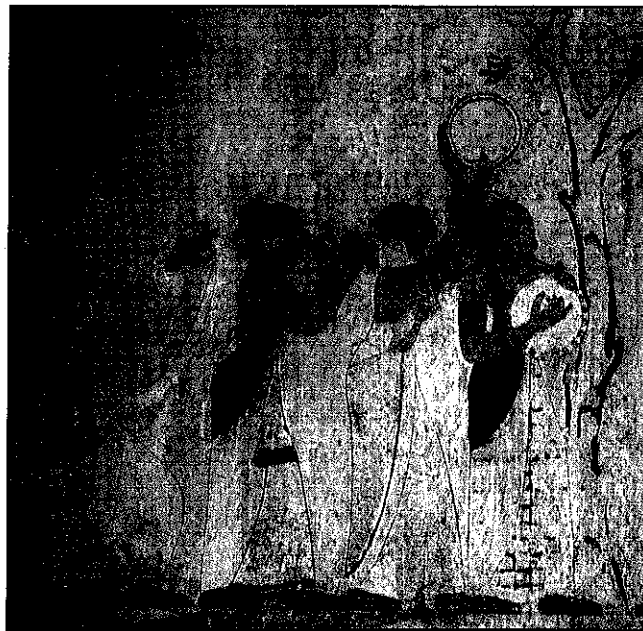
35. The colossium building which is in ruins now is

- (1) the origin of the concept of open air theatre.
- (2) built to the classical Greek form of architecture.
- (3) a royal building that expresses the Roman power.
- (4) a huge construction built to commemorate Roman war victories.
- (5) an open air theatre built in Rome, to an oval-shaped plan.



(.....)

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



36. This painting is found at

- (1) Thelwatta Raja maha vihara.
- (2) Dambulla cave temple.
- (3) Purvaramaya in Kataluwa.
- (4) Mulkirigala rajamaha Vihara.
- (5) Subodharamaya Karagampitiya.

(.....)

37. The subject matter of this painting is

- (1) a scene from a Buddhist procession.
- (2) artists performing dance and singing.
- (3) an incident from the Thelapaththa Jataka.
- (4) an incident from the Vessanthara Jataka.
- (5) 'Thēvava' at a Buddhist temple.

(.....)

38. As to the style of painting, it belongs to a

- (1) painting tradition which became extinct in late Polonnaruwa period.
- (2) southern painting tradition of early 19th century.
- (3) folk art tradition that prevailed after the Kandyan kingdom.
- (4) central Kandyan tradition that prevailed during late 18th century.
- (5) provincial style of the Kandyan Kingdom.

(.....)

39. This painting

- (1) attempts to gather motion-postures in traditional style on the surface.
- (2) exaggeratedly indicates motion and action when composing images with one-another.
- (3) adopts a circular form as a compositional feature for female figures.
- (4) highlights the life-like qualities of the composition through a rhythmic flow.
- (5) creates the profile-view of the human figure on the picture plane in a well controlled manner.

(.....)

40. A special feature reflected in this painting is

- (1) the rhythmic form of youth transferred to an artistic language.
- (2) an attempt to show the repercussions in the use of hearing organs.
- (3) to show the life-likeness of active features of female dancers.
- (4) a dramatic occasion represented through dancing and playing musical instruments.
- (5) the life-like qualities of female figures mixed with eroticism.

(.....)

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
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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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2021(2022)
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2021(2022)
 General Certificate of Education (Adv. Level) Examination, 2021(2022)

විනු කලාව
 சித்திரக்கலை
 Art

I
 I
 I

51

E

I

Part II

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

Part A

(Art evaluation and appreciation - Sri Lanka)

1. There are evidences for the evolution of Anuradhapura period mural painting tradition until the late Polonnaruwa period.
 - (i) Name the **two** themes which have been used for the remaining part of ancient mural paintings at Hindagala Cave Temple. (2 marks)
 - (ii) Explain in brief on how the female figures among Sigiriya mural painting are composed with variation. (5 marks)
 - (iii) Write a comparative assessment on ancient paintings at Thivanka image house and paintings on the relic chamber of the Mahiyanagana stupa. (8 marks)
2. Hindu architectural features added to Buddhist religious buildings during Polonnaruwa period, continued as it is in the Gampola and Kandyan periods as well.
 - (i) Name **two** Buddhist brick-built architectural constructions of Polonnaruwa period, built of gedige tradition. (2 marks)
 - (ii) Describe in brief the Hindu Architectural features of the Shiva Devalaya No.2. (5 marks)
 - (iii) Examine in detail how Hindu architectural features are used in Buddhistic form on Gadaladeniya vihara of Gampola period. (8 marks)
3. Sri Lankan painters and sculptors of mid 20th century who adopted European modernist trends, has contributed largely towards an era of excellence.
 - (i) Name **two** sculptures created by Tissa Ranasinghe using modernist sculptural techniques. (2 marks)
 - (ii) Provide a brief analysis on the painting techniques of Stanly Abesinghe referring to his works of art. (5 marks)
 - (iii) Examine the qualities of Modern Western painting trends reflected in the works of art by Ivan Pieris, who was a prominent member of the 43rd group, referring to his paintings 'Āpasu Ēma' and 'Galkissa'. (8 marks)

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

4. The Buddhist art tradition that originated during the reign of king Dharmasoka of Mauryan Dynasty continued until the end of Gupta period.
- (i) Name **two** Asokan pillars. (2 marks)
 - (ii) Explain in brief, the architectural features of Sanchi stupa. (5 marks)
 - (iii) "Paintings of both Theravada and Mahayana traditions are found among Ajantha paintings". Discuss in comparison. (8 marks)
5. Many differences can be seen in the creation of sculptural images of Indian Buddhist Art.
- (i) Name **two** images built of Gandhara tradition. (2 marks)
 - (ii) Provide a brief introduction on the 'Katra' Buddha image of Mathura tradition. (5 marks)
 - (iii) Analyse in comparison the artistic features of Mathura Buddha statue and Sarnath Buddha statue of Gupta period. (8 marks)

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

6. 'Surrealism' is a movement that turned 20th century art towards a new path.
- (i) Name **two** surrealist painters. (2 marks)
 - (ii) Explain in brief the key features of surrealist art. (5 marks)
 - (iii) Examine how surrealism changes from realistic art and abstract art, referring to the painting 'Nomiya Mathakaya'. (8 marks)
7. Artifacts of the powerful ancient kingdom of Egypt possess their own specific traditional features.
- (i) Name **two** Egyptian sculptures with traditional features. (2 marks)
 - (ii) Provide a brief explanation of traditional features of Egyptian sculptures. (5 marks)
 - (iii) According to traditional Egyptian art techniques, the painting 'Dancing girls and musicians' is a unique creation. Explain this in comparison with the painting 'Kurulu Dhadayama'. (8 marks)

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

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கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2021(2022)
General Certificate of Education (Adv. Level) Examination, 2021(2022)

විද්‍යා කලාව II
சித்திரக்கலை II
Art II

51 E II

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

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

Use additional reading time to observe carefully the objects placed in front of you.

Instructions:

- Write your **Index Number** clearly on the **other 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 placed in front of you, considering the following instructions.

- * Compose the picture, using the space of the paper meaningfully.
- * Pay attention to the nature of the objects, texture, scale, eye level, three dimensional qualities and perspective theories.
- * Draw the objects as you see them. Paint the objects considering the play of light and shade visible on them.
- * Use the techniques meaningfully, 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.
- * One media out of Water colour, Poster colour, Powder colour, Pastel or mixed media can be used.

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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General Certificate of Education (Adv. Level) Examination, 2021(2022)

විභාග කලාව III
சித்திரக்கலை III
Art III

51 E III

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:

- * Write your **Index Number** and the selected **Question Number** clearly on the **other side** of your drawing paper.
- * One media out of water colour, poster colour, powder colour and pastel or mixed media can be used.
- * Tissue papers will be provided for those who need.
- * 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.

- Select **one part** and draw **only one** colourful picture, out of parts **A, B and C** below.

Part A - Pictorial Composition

1. A fishing boat with fishermen that encounter a strong current in a storm at sea.
2. A night scene of a religious procession.
3. An incident at an Out Patient Department in a hospital.
4. Foreign tourists watching wild animals on the catchment area (Wew Thāwulla).

Part B - Design Drawing

5. Create an overall design to be printed on textile of 9" × 9" (inches) size, using abstract forms of animals and colour it.
6. Create a colourful overall design for a bag-front which is aimed to be sold to foreign tourists.
7. With the idea of including natural environment within the house interior, design to scale and colour as suitable, a 5' × 10' relief wall sculpture.

Part C - Graphic Designing

8. Design a poster with the aim of informing the society the fact that COVID 19 can be defeated adhering to health guidelines. Use appropriate colours to make the poster colourful.
9. Design and colour a cover, spiral and back page for a novel written on a fictional story "Mars in 2050" (The front cover, spine and the back page should be included.)
10. Plan and colour a package design suitable for the international market, a ladies hair serum bottle, containing extracts of local herbs.

