AL/2026/51/E-I

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இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2026
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2026
General Certificate of Education (Adv. Level) Examination, 2026

චිත්‍ර කලාව I
சித்திரக்கலை I
Art I

51 E I

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 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 each 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	
1st Examiner	2nd Examiner

Part I

● Select the **most appropriate option** for questions **1** to **5**.

1. The oldest chethiya built after the arrival of Ven. Mahinda is the
   (1) Ambastala dagaba in Mihintale.
   (2) Kantaka chethiya in Mihintale.
   (3) Mirisavetiya dagaba in Anuradhapura.
   (4) Thuparama dagaba in Anuradhapura.
   (5) Jethvanarama dagaba in Anuradhapura. (.....)

2. In the creation of paintings at New Kelani vihara,
   (1) a new temple-painting style has been introduced.
   (2) paintings have been completed based on two themes.
   (3) both Western and Eastern traditions are studied.
   (4) lines of artistic gracefulness have been used.
   (5) a colour scheme that promotes three-dimensional features has been used. (.....)

3. The intention of creating paintings by the pre-historic human is
   (1) picturing what was experienced when hunting during leisure time.
   (2) gaining mental pleasure by drawing figures of animals.
   (3) the belief that drawing animal figures will let the animals get caught in their prey.
   (4) to express their beliefs on animals via paintings.
   (5) to protect themselves in the forest from ferocious wild animals. (.....)

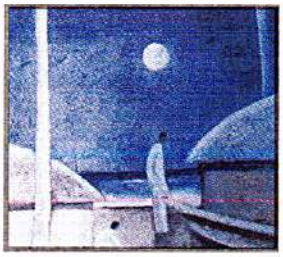
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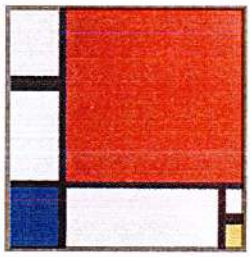
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4. The speciality of the Anuradhapura paintings at Hindagala is
   (1) emphasizing the subject matter through line work.
   (2) the attempt made to promote the three dimensional form in the human figures with the use of colours.
   (3) the attempt made to express one incident on one plane.
   (4) the attempt made to paint the Buddha figure and human figures naturally.
   (5) the attempt made to express human activity in depiction of incidents. (.....)

5. Among the painters of the Colombo period, the artist M. Sarlis is significant for
   (1) being the pioneering artist in creating Buddhist art in print media.
   (2) being the artist who created paintings in a large number of temples across Sri Lanka.
   (3) depicting architecture and attire in mural paintings according to Indian characteristics.
   (4) being an artist significantly talented in both painting and sculpture.
   (5) constructing his painting style based upon the basic principles of art. (.....)

- Select the **most suitable option** for each of the questions **6** to **10** referring to the pictures given below from **1** to **9**.


1


2

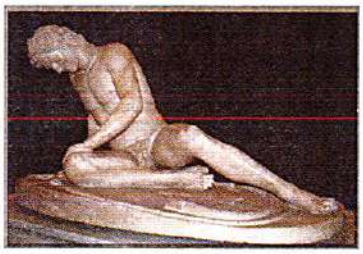

3


4


5


6


7


8


9

6. What is the painting of the Sri Lankan artist who was influenced by Piet Mondrian's paintings?
   (1) **1** (2) **2** (3) **3** (4) **6** (5) **8** (.....)

7. What are the creations by the artists who studied world's naturalism in a stylistic form?
   (1) **1,3** (2) **2,3** (3) **3,6** (4) **6,7** (5) **8,9** (.....)

8. Among the sculptures that represent sentimental features instead of subjective features, what is the option that provides historic periods in order?
   (1) **4,8,9** (2) **4,9,8** (3) **8,4,9** (4) **8,9,4** (5) **9,8,4** (.....)

9. What are the paintings that were created with the influence of cubism?
   (1) **1,2,3** (2) **1,6,7** (3) **2,3,5** (4) **2,3,6** (5) **3,6,7** (.....)

10. What is the option that provides the paintings of the Renaissance, Impressionism, Cubism and Abstract expressionism in order?
    (1) **5,1,6,3** (2) **5,2,1,7** (3) **5,3,6,2** (4) **5,3,7,1** (5) **5,7,2,1** (.....)

[*See page three*

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● Select the **most suitable option** for each of 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 'Indrani' by Harry Pieris shown in letter **A** is
    (1) a painting with monochromatic colour varieties.
    (2) a portrait painting created with quick brush strokes.
    (3) an Expressionist painting devoid of Academic realism.
    (4) a painting that expresses multi-stylistic art features.
    (5) a painting for which colours were used to emphasize natural characteristics. (.....)

12. The painting 'Jarasandha' by the artist George Keyt, shown in letter **B** is
    (1) built based upon a Cubist form.
    (2) done with the use of multi-coloured oil paint.
    (3) created based upon a stylistic model.
    (4) a depiction of natural form of elements in distortion.
    (5) a creation with the use of abstract forms. (.....)

13. The painting 'The Yellow Christ' by the artist Paul Gauguin shown in letter **C**
    (1) has used compositional strategies of Modern Art.
    (2) depicts the expression of Abstract Art in symbolic form.
    (3) has used three-dimensional characteristics in naturalistic approaches.
    (4) has abstracted the visual aims of the realistic world.
    (5) has used lines and colours to emphasize shapes. (.....)

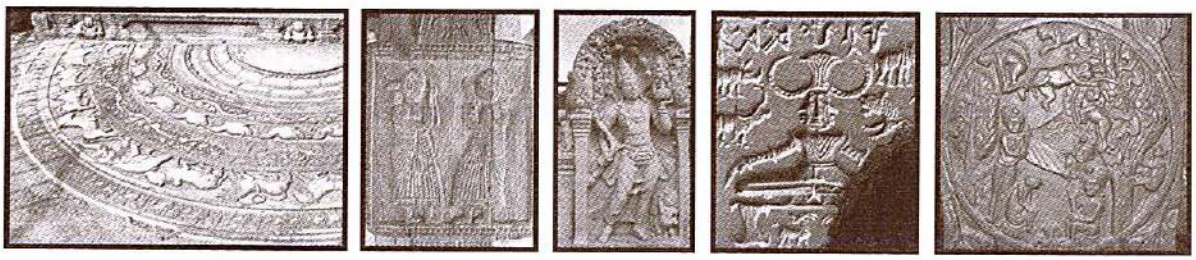
14. The painting 'The Card Players' by Paul Cezanne, shown in letter **D**
    (1) is created using natural forms as they are.
    (2) uses a dark colour scheme for the human figures.
    (3) has used colours in expressing solid characteristics.
    (4) has placed the subject matter in the center and the other parts to balance the creation.
    (5) is painted following the influence of Impressionist art. (.....)

15. The painting 'Saraswathi' by Raja Ravi Varma shown in letter **E**
    (1) is a creation done following the European Academic Realism techniques.
    (2) is an imaginative figure re-created on the canvas.
    (3) the parts of figures are accentuated using natural light conditions.
    (4) creates a more comprehensive form of elements on the canvas.
    (5) is completed by combining the landscape and the background with human figures. (.....)

[*See page four*

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- Select the **most suitable option** for each of 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. The moonstone at Bisomaligaya shown in letter **F** is
(1) a carved plate separated into a number of semi-circular panels.
(2) a creation decorated with ideal carvings.
(3) the best artistically crafted moonstone in Anuradhapura period.
(4) a carving that depicts the Buddhist concept of 'Bhava Chakra'.
(5) a carving that was executed beneath the staircase at the entrance to a religious shrine. (.....)

17. The wood carving of Panavitiya ambalama shown in letter **G**
(1) can be seen in a common building that belongs to the Gampola period.
(2) is created based upon Kandyan traditional paintings.
(3) is a semi-relief carving based upon carving methods.
(4) is a rough carving with a minimum of descriptive information.
(5) is a carving done to decorate a wooden architectural edifice. (.....)

18. The Naga Raja guardstone at Ratnaprasada shown in letter **H**,
(1) is a highest state of gradual development that occurred at several stages.
(2) symbolically represents the protection of a religious shrine.
(3) is built as a support to the balustrade.
(4) is a symbolical representation of the assigning of Naga tribesmen as guards.
(5) was named as Naga Raja due to the head covering with cobra-hoods. (.....)

19. The seal that was found from the Indus valley shown in letter **I** depicts
(1) a tree-deity wearing a mask.
(2) the ruling deity of the ferocious wild animals.
(3) a deity that receives animal sacrifices.
(4) a deity that possess power to heal diseases.
(5) a god in yogasana posture wearing a head gear. (.....)

20. The Bharut carving of Maha Kapi Jathaka shown in letter **J**
(1) is an expression of absolute life and delicacy.
(2) depicts the subject matter summarizing several incidents.
(3) depicts conceptual characteristics that are close to nature.
(4) is a panel carving that depicts three-dimensional characteristics properly.
(5) is an expression that highlights the artistic talent. (.....)

[*See page five*

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- Select the **most appropriate option** for each of 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 Buddha image seen at the farm in Maha Illuppallama shown in letter **K**
(1) is an ancient standing image built of limestone.
(2) is an image carved of Samabanga posture and Ēkānsha robe.
(3) is the image that influenced the creation of Aukana image.
(4) is the oldest image found in Sri Lanka that depicts Indian Amaravathi characteristics.
(5) represents Indian artistic characteristics through its mudhra and robe. (.....)

22. Shown in letter **L** is
(1) a tribanga image situated near the Pothgul vihara.
(2) a full-relief image carving situated near the Parakrama samudra.
(3) an adjoined image of the Polonnaruwa period.
(4) an ultra-relief image executed based upon a secular theme.
(5) an image of a royal personality with a straight back from Polonnaruwa period. (.....)

23. The 'Thakthibaheer' image shown in letter **M**
(1) is a seated image of dyana mudhra.
(2) is an image of a veerasna posture.
(3) is an image of a meditative posture.
(4) represents a daham preaching situation.
(5) is an image seated on a vajrasana. (.....)

24. The Saranath column head shown in letter **N** is
(1) the first column head created by King Dharmasoka.
(2) the column that symbolizes the Buddha's first sermon.
(3) the column that represents the four directions by four lion figures.
(4) created to commemorate the Buddha's dhamma.
(5) the column head built during the Mauryan period. (.....)

25. The sculpture known as 'Nefertiti' shown in letter **O** is a
(1) creation of an ideal female figure.
(2) sculpture devoid of traditional Egyptian characteristics.
(3) natural sculpture created during the New Kingdom period.
(4) sculptural bust of an Egyptian beauty.
(5) sculptural bust of a female found from Amarna. (.....)

[*See page six*

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● Select the **most suitable option** for each of the questions from **26** to **30**.

26. A common characteristic of the Renaissance period is
(1) the application of rules of the Greek and Roman Classical art.
(2) the awakening of the European art sectors during 14th-16th centuries.
(3) being an art phase that originated among the new artists of Italy.
(4) the origin of a naturalism based art phase.
(5) the use of art principles as they are. (.....)

27. The most important contribution of the 43 group is
(1) introducing the use of Modernist art to Academic traditions.
(2) popularising Academic art techniques as they are.
(3) popularising principles of art as they are.
(4) including European Modernist art characteristics.
(5) establishing multi-stylistic art characteristics within Sri Lankan art. (.....)

28. When using visual media, perspective is known as
(1) the visual strategy in increasing and decreasing hues when using colour.
(2) seeing the true nature of an object according to the operation of the human eye.
(3) the visual strategy used to depict distance and close proximity.
(4) the strategy used in fore-shortening when viewing something from front.
(5) picturing the natural dimensions of an object correctly. (.....)

29. The main task of Illustration art should be to
(1) create suitably for commercial requirements.
(2) create in order to accentuate the theme.
(3) clearly communicate the visualized thoughts.
(4) interpret the meaning through Typography.
(5) create suitably for printing. (.....)

30. What is the option that shows the most appropriate statement on the art gallery 'Tivanka Image house' found in the Polonnaruwa period?
(1) Heavens, Bodhisattvas and concepts of gods are subjected to the paintings here.
(2) Priority is provided to represent incidents after obtaining Buddhahood.
(3) A place where many Jathaka stories are depicted.
(4) A place where active human figures are depicted in proper dimensions.
(5) Used a classical colour scheme similar to Sigiriya paintings. (.....)

● Select the **most appropriate option** for each of the questions from **31** to **35**, from the given pictures of architectural creations.

31. Shown in this picture is
(1) the patimagara at Dalada Maluwa in Polonnaruwa.
(2) an architectural creation built out of bricks.
(3) built based upon Hindu religious architectural characteristics.
(4) the only well preserved image house in Polonnaruwa.
(5) an image house built during King Parakramabahu's period.



(.....)

32. Situated at Pothgul vihara in Hanguranketha is a
(1) chethiya adorned with paintings seen in Sri Lanka.
(2) chethiya that belongs to the Kandyan period, built at the interior of a vihara.
(3) small chethiya similar to that of Dambulu vihara.
(4) colourful chethiya situated inside a cave temple.
(5) chethiya adorned with decorative designs.



(.....)

[See page seven

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33. The 'Tajmahal' built using marble medium during the Mughal period is built up as



(1) a royal palace.
(2) a memorial.
(3) a religious place.
(4) an art gallery.
(5) a mansion.

(.....)

34. This architectural creation seen among the ruins of Indus valley is a



(1) well, built to collect dirty water of the city.
(2) well, built for the elite rulers.
(3) common well, built for a row of houses.
(4) common well, built for agricultural work.
(5) well, built to collect and distribute water.

(.....)

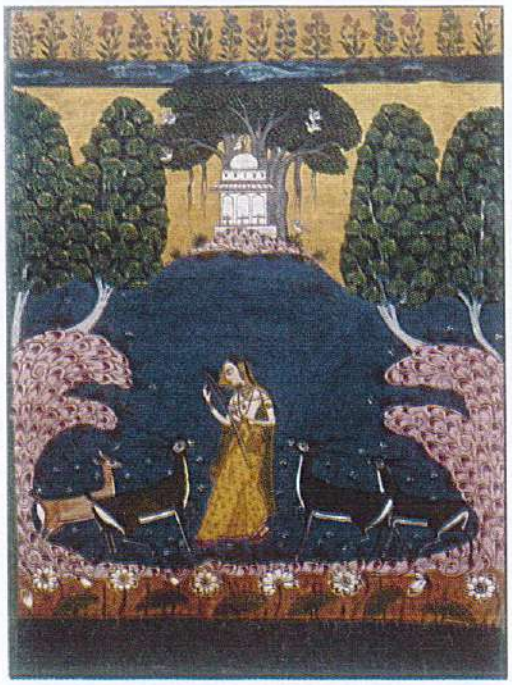
35. Colosium is a



(1) building retaining Roman architectural characteristics.
(2) secular building displaying the power of Romans.
(3) place which is used only for combat scenes.
(4) ruined construction with an oval shaped floor plan.
(5) place which is used only as an auditorium.

(.....)

- Select the **most suitable option** for each of the questions from **36** to **40** referring to the picture given below.



36. Depicted in this picture is

(1) Thodi raga.
(2) Bahiravi raga.
(3) Āsāvari raga.
(4) Mala shri ragini raga.
(5) Deepak raga.

(.....)

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37. A compositional technique of this is
(1) using the female as the central character for the whole composition.
(2) depicting the deer balancing on either side of the woman in the centre.
(3) using the repeated patterns of the borders on top and bottom.
(4) using the two trees of the painting balanced on either side.
(5) aligning the lines and shapes based on symmetrical focus. (.....)

38. An artistic talent that can be seen in the painting is
(1) bringing out the intensity of the main character by placing the rest of the characters compatibly.
(2) placing the deer and trees on either side, as attracted towards the central figure.
(3) focussing of the attention of all external objects towards the woman's violin recital.
(4) using the colours, lines and shapes rhythmically, to accentuate the subject matter.
(5) using flat shapes and forms as in a design, suitable for the subject matter. (.....)

39. The intention of the pictorial language of the painting is
(1) expressing sensuous feelings of the Raga through stylistic shapes devoid of naturalism.
(2) the use of one-point perspective as well as multi-point perspective.
(3) the restrained use of flat colours in order to emphasize the elements in the painting.
(4) explaining the emergence from the Raga, by depicting the animals and trees as attracted towards the central figure.
(5) colouring the human and animal figures in highly descriptive opaque shades. (.....)

40. In the expression of feelings of the painting, the
(1) attempt of the artist in depicting the nature's wonders occurring from the recital's 'artharasa' and 'shabdharasa' is successful.
(2) artistic talent is reflected appropriately in the manner the external objects are composed to emphasize the emotional nature of the recital.
(3) way that live and lifeless objects are composed to emphasize the subject matter is splendid.
(4) use of colour blue in the centre to emphasize the objects of the painting is commendable.
(5) artist's talent is reflected in the manner how nature commensurates with the central woman's recital. (.....)

* *

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இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2026
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2026
General Certificate of Education (Adv. Level) Examination, 2026

චිත්‍ර කලාව I
சித்திரக்கலை I
Art 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. The stupa and its associated architectural features originated during the Anuradhapura period, reflects a variety of artistic features of different periods.
   (i) Write **two** names that are used to identify the guardstone. (02 marks)
   (ii) Write a brief artistic evaluation on the Vahalkada. (05 marks)
   (iii) Evaluate analytically on the differences occurred on the balustrade (Korawakgala) from Anuradhapura period to Kandyan period. (08 marks)

2. The architecture and carvings created using stone medium during Yapahuwa, changed into wooden medium during Gampola period.
   (i) Write **two** architectural edifices built in association with Yapahuwa rock. (02 marks)
   (ii) Briefly evaluate the key architectural features of Lankatilaka vihara of Gampola period. (05 marks)
   (iii) Write a comparative evaluation on how stone architectural features and carvings at Yapahuwa changed into wooden architectural features and carvings of Gampola period. (08 marks)

3. Among the Sri Lankan artists who approached Modernist art, those who practised both painting and sculpture are special.
   (i) Name **two** artistic characteristics influenced for the sculpture 'Man and the dogs' created by the artist A. Mark. (02 marks)
   (ii) Write a brief artistic evaluation on the sculpture 'Maheesha's death' by the artist Tissa Ranasinghe. (05 marks)
   (iii) "Among modern Sri Lankan artists, mixed media art works hold a special place." Write a comparative analysis on the above statement with the 'Untitled' painting by A. Mark and 'Jeevithaye Unusuma' by H.A. Karunarathne. (08 marks)

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Part B

(Art evaluation and appreciation - India)

4. Among the South Indian art traditions, Pallava and Chola traditions are outstanding.

(i) Name in order, the mediums used for the 'Shiva Dakshina' sculpture and 'Shiva Bhikshatana' sculpture which were created based upon the Chola artistic traditions. (02 marks)

(ii) Write a brief artistic evaluation of the 'Ākāsha Gangavarohanaya' carving that belongs to the Pallava art tradition. (05 marks)

(iii) Write a comparative analysis including the form and architectural features of the 'Bheema Ratha devola' which is among the 'pancha pandava ratha devola', a creation of Pallava artistic tradition and 'Raja Rajeshwara devola' of Chola artistic tradition. (08 marks)

5. Although the Modern Indian artists used European Academic Realistic art features in abundance, the artists of the Indian New Life movement followed Indian and Eastern rules and techniques.

(i) Name **two** paintings of the pioneering artist Abanindranath Tagore who belongs to the Indian New Life movement. (02 marks)

(ii) Write a brief description on the artistic styles and methods that influenced the paintings of Amrita Shergill. (05 marks)

(iii) Write a comparative analysis on the influences, stylistic features, similarities and differences of the painting 'Cat and the Lobster' by Jamini Roy and the painting 'Virahava' by Nandalal Bose. (08 marks)

Part C

(Art evaluation and appreciation - Europe)

6. Egyptian and Roman civilizations contributed towards many excellent works of art to the world.

(i) Name **two** temples that reflect architectural features that belong to the New Kingdom of Egyptian civilization to its best. (02 marks)

(ii) Write a brief evaluation on the composition of human figures and compositional features of the situation of punishing a woman in the Roman painting, 'The Worship of Dionysius'. (05 marks)

(iii) Write a comparative analysis of the static stylistic features of the sculpture of 'King Menkaure and queen' that belongs to the Egyptian art and the rhythmic naturalistic features of the sculpture of 'Augustus Caesar' of Roman art. (08 marks)

7. Cubism, Surrealism and Abstract art are pioneering art movements of the 20th century.

(i) Name **two** pioneering artists of the Cubist art movement. (02 marks)

(ii) Write a brief analysis of the 'Composition VII' painting by Wassily Kandinsky who entered his creative journey following an Abstract style. (05 marks)

(iii) Write a comparative analysis on the use of theory and method for the paintings 'Two Fridas' by Frida Kahlo and 'The Persistence of Memory' by Salvador Dali. (08 marks)

* * *

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AL/2026/51/E-II

සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2026
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2026
General Certificate of Education (Adv. Level) Examination, 2026

චිත්‍ර 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 drawing or sketching.
- 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, Acrylic, Colour pencils or mixed media can be used.

* * *

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සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2026
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2026
General Certificate of Education (Adv. Level) Examination, 2026

චිත්‍ර කලාව III
சித்திரக்கலை III
Art III

51 E III

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 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, pastel, acrylic, colour pencils 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 out of parts **A**, **B** and **C** below and draw **only one** colourful picture.*

Part A - Pictorial Composition

1. A group of people travelling a long trip in a vehicle drinking king coconut to pacify thirst in between the trip
2. Party supporters canvassing from door-to-door to meet people during election period
3. A traffic jam due to a herd of cattle moving on to the road way
4. Spectators moving out after a film/musical show/stage drama

Part B - Design Drawing

5. Design and colour a suitable costume for the Eastern band members of the school using modern creative shapes of traditional design elements. (Provide a sample figure dressed in the costume).
6. Using a minimum of two decorative shapes of fish and water plants for each tile, design and colour a repeat pattern as when four tiles are placed together.
7. Design and colour a wall carving of 5'×10' (feet) reflecting activities related to agriculture, suitable to be displayed at an exhibition. (Adjust the proportion accordingly.)

Part C - Graphic Designing

8. Design and colour a poster to be submitted for a poster art competition organized by the National Child Protection Authority with the aim of emphasizing on preventing child abuse.
9. Design and colour a dangler advertisement introducing a new brand of chocolates to be hanged in a shop to promote awareness among consumers.
10. Design and colour a logo suitable for an organization on turtle conservation. (Show the process on how the final logo design was approached.)

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