

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA

MATRICULATION CERTIFICATE EXAMINATION
ADVANCED LEVEL
MAY 2012

SUBJECT:	ART
PAPER NUMBER:	PROJECT– Composition from a Theme
DATE:	(3 weeks)

Directions to Candidates

Read and follow the directions carefully. You may interpret your response to any one of the eight Starting Points in TWO or THREE DIMENSIONS unless you are instructed otherwise.

You may consult your tutors while your work is in progress. The work, however, should be original and entirely your own.

You are expected to:

- INVESTIGATE visual and other sources.
- EXPLORE different media to determine an appropriate way of working.
- KEEP RECORDS of your work. Your records should clearly show how your work progressed, that is how you modified, reviewed, and refined your ideas as you progressed.

Preparatory studies carried out during the course of your work (e.g. notes, sketches, the exploration of different ideas, etc.) are meant to trace your thinking and working process.

If you use any photographs, illustrations, original art works, articles and other material, you must qualify the source and demonstrate how you developed your work in a PERSONAL WAY.

Your work should demonstrate that you have followed the above process. The preparatory studies and any other accompanying records must be handed in with your final work.

All two-dimensional work must be submitted in only ONE standard and unaltered examination folder provided by MATSEC for the price of euro 1.16. Three-dimensional work should be submitted in an adequate package not exceeding 50 cm x 50 cm x 50 cm.

Write your INDEX NUMBER and the number of the STARTING POINT on the folder or package. It is important that you label each piece of your work clearly, INDICATING CLEARLY THE FINAL WORK. Your name must **NOT APPEAR** in any part of your work. A good presentation is compulsory but excessive mounting is not recommended. Candidates should also try to avoid using fragile material and wooden stretchers.

CHOOSE ONE STARTING POINT FROM THE LIST BELOW AND DEVELOP A WORK BASED ON YOUR PERSONAL RESPONSE.

A still-life interpretation of this section is not an appropriate response and will lose you marks.

1. Produce an ABSTRACT COMPOSITION which is based on your studies of SHADOWS ON ROCK FORMATIONS.
2. Produce a scaled down mural for the lobby of the new NATIONAL GALLERY OF MALTA.
3. THE QUARTET.
4. DIVINITY.
5. THE INFINITE.
6. Produce a LANDSCAPE which brings out the contrast between natural and man-made forms.
7. THE FUN RUN.
8. DEEP.

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MAY 2012

SUBJECT:	ART
PAPER NUMBER:	I – Work from Observation
DATE:	26 th May 2012
TIME:	Section (i): 3 hours 9:00 a.m. to 12:00 noon Section (ii): 3 hours 4:00 p.m. to 7:00 p.m.

Directions to Candidates

The Paper is divided in Two Sections:

- i. The Human Figure
- ii. Still-life with man-made and natural forms.

You must attempt both sections. Your interpretation may be in any media but at least one of the sections must be interpreted in full colour, and a wet medium must be used in at least one section.

In Section (ii) the time required for arranging the objects is included within the three hours examination time.

You are not allowed to take any preparatory studies into the examination room. Preparatory studies made during the examination must be submitted with the final work.

You are provided with A2 size paper. You can use an alternative A2 size paper, but this must be authenticated by the supervisor before you start your work.

All equipment, such as an easel, drawing board, paper clips, etc. must be provided by the candidate.

Chalk pastels or other media liable to smudge must be fixed. Paint must be quick drying.

Write your INDEX NUMBER, THE PAPER NUMBER, OPTION AND SECTION within the space provided.

MORNING SESSION

Section (i) – THE HUMAN FIGURE

This option comprises TWO different poses, an initial SHORT POSE of fifteen minutes duration, and a LONG POSE, which should be completed in the remaining 2 hours 45 minutes. Both poses are set by the supervisor.

The model's rest intervals are not included in the examination time.

PRODUCE WORK FROM OBSERVATION OF THE MODEL. You are expected to relate the model to his/her immediate context.

AFTERNOON SESSION

Section (ii) - STILL-LIFE WITH MAN-MADE AND NATURAL FORMS

Produce work from observation of a group of at least six objects selected from the lists below. A minimum of two objects must be selected from each group. Consider your composition carefully and relate the shapes and forms of the objects to their background and the work as a whole.

GROUP A

cactus

a sack

red plastic

fruit

a spherical object

GROUP B

a paper roll

aluminum foil

coloured glass

a box

a large sponge

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MAY 2012

SUBJECT:	ART
PAPER NUMBER:	II – History of Art
DATE:	29 th May 2012
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

You are to answer **BOTH** Sections.

SECTION I (30 marks)

You are to discuss **THREE** of the works listed in this Section. You should place each work in its general stylistic context, discuss basic information on its author (when known), and discuss the iconography and general formal and technical characteristics.

You are advised to spend 1 hour on this Section.

1. *Seated Scribe*, from Saqqara, c. 2400 BC, Paris, Louvre
2. *Christ as Ruler of the Universe*, c. 1190, Cathedral of Monreale, Sicily
3. *David*, Michelangelo, 1501-04, Galleria dell'Accademia, Florence
4. *The Beheading of St John the Baptist*, Caravaggio, 1608, Oratory of St John, Valletta, Malta
5. *The Artist's Room in Arles*, Van Gogh, 1889, Musée d'Orsay, Paris

SECTION II (70 marks)

You are to answer **TWO QUESTIONS ONLY**. Each question should be chosen from **DIFFERENT PERIODS**.

You are advised to spend 2 hours on this Section.

A: Prehistoric to Late Antiquity

1. Discuss the representation of the human figure in Prehistoric sculpture.
2. Did established convention leave space for development in Egyptian Art? Discuss.
3. The Greek artist elaborated on the idea of perfect beauty. Discuss.
4. Analyse the relationship between Roman sculpture and its Greek predecessor.

B: Medieval

1. Analyse the connection between Early Christian and Byzantine Art.
2. Outline the employment of the human figure in Romanesque Art.
3. Romanesque sculpture was largely produced for an era of monasteries; Gothic sculpture for an era of great cathedrals. Discuss.
4. Discuss the importance and role of stained glass windows in Gothic churches.

C: Renaissance and Mannerism

1. Discuss the achievements of the Florentine artists of the Early Renaissance.
2. How did the preoccupations of Northern Renaissance artists differ from those of their Italian contemporaries? Discuss.
3. The High Renaissance was epitomized by the glorious production of great protagonists. Discuss.
4. In painting, Mannerism departed from the High Renaissance in a number of ways. Discuss.

D: Baroque and Enlightenment

1. Outline the characteristics of Classicism and Naturalism in Early Baroque Art.
2. Discuss the great protagonists of the Spanish Golden Age of Baroque painting.
3. Baroque sculpture in Rome played a major role in defining the stylistic character of the High Baroque. Discuss.
4. How did the art of the Enlightenment react to that of the Baroque period? Discuss with reference to specific examples.

E: Modern and Contemporary

1. How would you define the Birth of Modern Art? Discuss.
2. The first half of the 20th century was characterized by different artistic concerns, all grouped under the title of Modern Art. Discuss.
3. Discuss the Surrealist movement and the work of its major exponents.
4. Write an essay on a mid-20th century artistic movement of your choice.

INSTRUCTIONS FOR INVIGILATORS

ART

A-Level - Figure

Short Pose. Model stands frontally with legs apart, both hands on hip. Head faces to the left.

Long Pose. Model stands frontally but leans back to rest against a table, both hands open to rest on table, legs apart but one slightly raised on box. Head turns to look to the left.

Model should wear tight T-shirt and trousers. Jeanswear is to be avoided. T-shirt should be of a light colour, preferably plain (i.e. without stripes or dots, etc). Black and other very dark colours should be avoided.