

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2014

SUBJECT: ART
PAPER NUMBER: Thematic Project Work (50 marks)

Directions to Candidates

By Monday 18th August 2014 candidates should have handed in their Portfolio, Personal Study and Visual Journal at the MATSEC Support Unit, University of Malta, or the Examinations Department, Victoria Gozo.

In the case of candidates who will not be sitting for the examination for the first time, i) the coursework mark obtained during the May session may be carried forward to the September session (this will be done automatically unless a request stating otherwise is received from the candidate), ii) new inserts (not exceeding the number stipulated by the syllabus) may be added to the coursework submitted during the May session, or iii) a new coursework may be submitted. All new inserts should be marked clearly as 'September 2014 Session'.

On Tuesday, 9th September candidates are to insert their Thematic Project Work in the same folder submitted at the MATSEC Support Unit or the Examinations Department, Victoria Gozo on the 18th August 2014. The work is to be handed in between 8.00 am and 12.00 noon.

The candidates' name, signature, photograph, or any material that might disclose their identity **MUST NOT** feature in any part of what is submitted for assessment.

Each part of the folder must be separated from the other sections and clearly distinguished by being marked accordingly, that is:

- PORTFOLIO
- PERSONAL STUDY
- VISUAL JOURNAL
- THEMATIC PROJECT WORK

The number and title of the starting point chosen for the Thematic Project Work are to be clearly written.

All submitted sheets are to be duly numbered and a 'List of Contents' indicating all the works must be included in the folder.

Work in progress can be discussed with tutors but it has to be developed in a personal way. The work should be entirely the candidate's.

The candidates may submit work in any medium. However, media such as hypodermic needles, syringes, broken glass, barbed wire, raw plaster, unfired clay, fresh organic matter, razor blades, and any media that might constitute a potential hazard are not permissible and must not be included.

AM 04/c.14s

Boards thicker than 3mm, frames and canvas stretchers must not be included in the folder, while excessive mounting is not recommended.

Folders not adhering strictly to the rules and regulations indicated by the syllabus will not be considered. The syllabus can be accessed through the following link:
http://www.um.edu.mt/__data/assets/pdf_file/0016/160405/AM04.pdf.

Thematic Project Work

Candidates are required to choose one starting point from the following list:

1. Produce a composition based on studies of LIMESTONE QUARRIES.
2. Create an abstract composition based on studies of THORNS.
3. THE FISH FARM
4. The work of Francis Bacon (1909-1992) reflects his personal view of the human condition. Produce a composition based on your studies of his works.
5. Electricity changed Man's concept of light and space. Produce a work that reflects this new environment.
6. THE FIRST STORM often creates confusion and hardship. Produce a work which reflects this atmosphere.
7. ALTRUISM
8. Produce a composition that captures the busy life at the new VALLETTA CITY GATE.

Emphasis should be placed on investigative research, development, and realization of ideas.

The thematic project work must include ONE final piece as well as other preparatory studies. The work presented must show the candidates' focused investigation, development, critical analysis, and realization of the selected theme. The preparatory work may also suggest other valid directions of investigation of the theme selected other than that leading to the final piece.

Candidates are required to communicate their understanding and thinking process through integrated images and brief annotations.

All two-dimensional work pertaining to the thematic project work (final piece, research, preparatory studies, etc.) must be presented on FIVE A2 SHEETS (420 mm x 594 mm). The works and the relevant annotations can be carried out directly or pasted onto the presentation sheets. Photographs which document large works, three dimensional works, installations, and other works, can also be included. The candidates may use their discretion as to whether to use one or both sides of each of the said sheets. The sheets should be clearly marked and numbered accordingly.

Candidates are to take their Thematic Project Work with them, when sitting for Paper 1 Extended Thematic Project, to be used for reference purposes only.

SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	2 nd September 2014
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

Write your **INDEX NUMBER, PAPER** and **QUESTION/STIMULUS NUMBER** within the space provided.

PAPER 1 – Extended Thematic Project

This paper may be executed in drawing or painting.

The Thematic Project Work must be brought into the examination room for reference purposes only. No part of the Thematic Project Work brought in should be presented with this paper. It is to be submitted to the MATSEC Board as instructed by MATSEC.

All the work created during the Extended Thematic Project examination is to be handed in at the end of the session.

You are required to take your Thematic Project Work as a starting point to introduce new ideas linked to your original project and to develop them in a direction which clearly diverges from your Thematic Project Work.

A finished piece is not compulsory but you are expected to be able to demonstrate, through investigation and exploration, how the project might be developed further. Your understanding and thinking process must be communicated by including brief annotations.

Choose ONE of the following ten stimuli:

1. Hard work.
2. Stone.
3. Catch.
4. Contemplation.
5. Neon.
6. Overflow.
7. Communication.
8. Ripples.
9. Floodlights.
10. Lightning.

A2 size paper is provided by MATSEC. Should you wish to use an alternative A2 size paper (420 mm x 594 mm), this must be authenticated by the session invigilators **before** you start your work.

Your work may be executed either in monochrome or in colour. Any quick-drying medium or a combination of media can be used. Chalk-pastels, charcoal and other material liable to smudge must be fixed.

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ADVANCED LEVEL

SEPTEMBER 2014

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-life or The Human Figure (NO CHOICE IS OFFERED)
DATE:	3 rd September 2014
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

Candidates are to write their INDEX and PAPER NUMBER within the space provided.

Work from Observation

This is a two-dimensional paper and must be executed in drawing or painting.

A2 size paper is provided by MATSEC. You can use an alternative A2 size paper (420 mm x 594 mm), but this must be authenticated by the session invigilators **before** you start your work.

Sketches done during the examination must be handed in with the final work.

You may choose to execute your work in monochrome or in colour. Any quick-drying medium or a combination of media can be used. Chalk-pastels, charcoal and other material liable to smudge must be fixed.

THE HUMAN FIGURE

The model is provided by MATSEC and is to assume a three-hour pose. The pose of the model is set during the examination session by the supervisor as instructed by MATSEC. The time taken for the model to rest is not included in the three-hour examination time.

Produce TWO quick studies of about 10 to 15 minutes each, followed by ONE in-depth study during the rest of the examination time.

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SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-life or The Human Figure (NO CHOICE IS OFFERED)
DATE:	3 rd September 2014
TIME:	9.00 a.m. to 12.00 noon

INSTRUCTIONS TO INVIGILATORS

Model's pose:

The model sits facing frontally holding a sheet of A4 paper in his/her hand as if he/she is reading while both hands rest on his/her thighs. The left leg is held at right angle to his/her thigh while the right leg is held a little forward. The model looks to the right.

Model's dress-code:

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

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MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2014

SUBJECT:	ART
PAPER NUMBER:	III – HISTORY OF ART (100 marks)
DATE:	4 th September 2014
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

Candidates are to write their INDEX, PAPER, SECTION and QUESTION NUMBER within the space provided.

This Paper has three sections. All components are to be answered in essay form.

You are encouraged to support your arguments by also making reference to works of art not included in the list of 75 works listed in the syllabus.

Section (i): Critical Analysis

(30 marks)

Write an in-depth critical analysis on ONE of the three works listed and illustrated. Place the work in its general stylistic and historical context, discuss the artistic contribution of the artist (when known), the iconography and meaning, and the formal and technical characteristics of the work. You are advised to spend 30 minutes on this section.

1. *Wilton Diptych*, c.1400, National Gallery, London
2. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
3. *Rain, Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London

Section (ii): Comparative Essay

(35 marks)

Write an essay analyzing, comparing and contrasting at least THREE of the six works illustrated below.

You are expected to tackle aspects such as subject matter, iconography, and the social, political and religious frameworks of the time which led to the production of such works. Elements pertaining to technique should also be included.

You are advised to spend 1 hour 15 minutes on this section.

1. *Discobolus* (Roman copy), Myron of Eleutherae, 450 BC, Palazzo Massimo alle Terme, Rome
2. Ceiling Fresco, Michelangelo Buonarroti, 1508-1512, Sistine Chapel, Rome
3. *Meeting of Pope Leo with Attila*, Alessandro Algardi, 1646-1653, St Peter's Basilica, Rome
4. *The Swing*, Jean-Honoré Fragonard, 1767, Wallace Collection, London
5. *Gare St. Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
6. *Speed*, Antonio Sciortino, 1937, National Museum of Fine Arts, Valletta

Section (iii): Synoptic Essay

(35 marks)

You are advised to spend 1 hour 15 minutes on this section.

Write a synoptic essay on ONE of the three essay titles listed below.

1. To what extent did the human figure remain significant in Modern and Contemporary Art? Was its place in artistic production challenged by the avant-garde? Discuss.
2. With reference to the different Medieval artistic periods, discuss evolution of religious art between the 6th and the 13th centuries.
3. Discuss the ways in which the Italian Renaissance differed from its counterpart in the North, and argue if mutual influences existed.

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Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.



1.



2.



3.



4.



© The Wallace Collection

5.



6.

