

Paper 3 – HISTORY OF ART – Section (ii): Comparative Essay

1.



2.



3.



4.



5.



6.



Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.



MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2015

SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	30 th May 2015
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

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

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. The Thematic Project Work is to be submitted to the MATSEC Support Unit, University of Malta, or the Examinations Department, Victoria Gozo, on Thursday 4th June 2015 between 8.00 a.m. and 12.00 noon or between 2.00 p.m. and 4.00 p.m.

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 the work previously presented in 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. Begging
2. Banners
3. Time Schedule
4. Wheels
5. Tools
6. Fur
7. Heaters
8. Rust
9. Pruning
10. Enthusiasm

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 brought in as supplied by the manufacturer and not tempered with in any way. It must also be authenticated by the session invigilators **before** you start your work. There is no limit to the number of sheets submitted by the candidates.

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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MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2015

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-life or Human Figure (NO CHOICE IS OFFERED)
DATE:	30 th May 2015
TIME:	4.00 p.m. to 7.00 p.m.

Directions to Candidates

Write your **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), provided that it is brought in as supplied by the manufacturer, is not tempered with in any way, and is authenticated by the session invigilator **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.

Still-life with Natural and Man-Made Forms

You are to produce a work from observation of the group of six objects set before you.

The objects and their setting are the responsibility of the MATSEC examination board.

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MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2015

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-life or Human Figure (NO CHOICE IS OFFERED)
DATE:	30 th May 2015
TIME:	4.00 p.m. to 7.00 p.m.

INSTRUCTIONS TO INVIGILATORS

Still-life with Natural and Man-Made Forms

Candidates are to produce work from observation of the six objects below. The objects and their setting are the responsibility of the MATSEC examination board.

Objects:

Large squarish plastic 2 litre water bottle

Piece of cloth

Melon

Two packets of cream crackers

Rolled newspapers tied with rubber band

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UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2015

SUBJECT:	ART
PAPER NUMBER:	III – History of Art (100 marks)
DATE:	29 th May 2015
TIME:	4.00 p.m. to 7.00 p.m.

Directions to Candidates

Write your 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 of 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 required to go beyond a mere description of the reproduction. The name of the artist, the date of the execution of the work and the location are essential but their repetition in the essay does not gain the candidate any marks.

You are advised to spend 30 minutes on this section.

1. *Annunciation*, Simone Martini, 1333, Uffizi Gallery, Florence
2. *The Ambassadors*, Hans Holbein the Younger, 1533, National Gallery, London
3. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MoMA, New York City

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. *Trajan's Column*, 113, Trajan Forum, Rome
2. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
3. *Lamentation over the Dead Christ*, Giotto di Bondone, 1306, Scrovegni Chapel, Padua
4. *Lamentation over the Dead Christ*, Andrea Mantegna, 1490, Pinacoteca di Brera, Milan
5. *Madonna with the Long Neck*, Parmigianino, c. 1532, Uffizi Gallery, Florence
6. *Marilyn Monroe*, Andy Warhol, 1962, Tate Liverpool, Liverpool

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. The depiction of battles, revolts and other dramatic events is a recurring theme in the development of European art from the Renaissance to the Romantic period, providing artists with an opportunity to show their skill in organizing space and relationships between numerous figures. By referring to at least three different periods and to particular examples, discuss the stylistic development of the narrative element in painting.
2. The depiction of the almighty or the godhead changes dramatically throughout different civilizations, cultures and societies over the ages. Analyze the various ways in which artists have represented the omnipotence of the deity from Prehistory to the Middle Ages.
3. A component which became essential from the Renaissance onwards was the setting in which figural compositions and portraits were placed. The landscape and the interior came to play an indispensable role in the development of the visual arts. Discuss the different ways in which artists perceived their settings with reference to works of art from at least three different periods from the Renaissance to the Modern.

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MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2015

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

Directions to Candidates

By Friday 13th March 2015 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, the coursework mark obtained previously – up to a maximum of five years from the candidate's first sit of Advanced Matriculation Art – may be carried forward to the May 2015 session upon request.

On Thursday 4th June, candidates are to insert their Thematic Project Work in the same folder submitted at the MATSEC Support Unit, University of Malta or the Examinations Department, Victoria Gozo on the 13th March 2015. The work is to be handed in between 8.00 am and 12.00 noon or between 2.00 pm and 4.00 pm.

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 be 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 the 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.

Heavy or decorative mounting, 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/0005/236912/AM04.pdf

Coursework shall remain the property of the MATSEC Board, but may be returned to the candidates at the discretion of the Board. Should the Coursework, including the Thematic Project Work, be returned to the candidates, it is **only** done so on the date/s stipulated by the MATSEC Support Unit. It is therefore suggested that prior to submitting their work at the MATSEC Support Unit, candidates keep digital records of their work, particularly if they wish to exhibit their work to other institutions.

Thematic Project Work

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

1. The work of Käthe Kollwitz (1867-1945) concentrates on human suffering and misery. Produce a composition based on your studies of her work.
2. Village festivals attract people from every walk of life
3. At the bus shelter in a busy hour
4. Cyclists on the road
5. A corner at the ironmonger
6. Waiting room at a veterinary clinic
7. After a heavy hailstorm
8. Bolts and screws

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.