

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

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

Directions to Candidates

By Tuesday 16th August 2016, candidates must hand in their Portfolio, Personal Study and Visual Journal at the MATSEC Support Unit, University of Malta, Msida, 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 previously – up to a maximum of five years from the candidate’s first sit of the examination – may be carried forward to the September 2016 session upon request. Such a request may be made by sending an e-mail to matsec@um.edu.mt
- ii) Candidates who sat for the examination during the May 2016 session have their coursework mark automatically carried forward to the September 2016 session unless a request stating otherwise is received from the candidate.
- iii) New inserts (not exceeding the number stipulated in the syllabus) may be added to the coursework submitted during the May 2016 session by Tuesday 16th August 2016.
- iv) A new coursework altogether may be submitted by Tuesday 16th August 2016.

All new inserts should be marked clearly as ‘September 2016 Session’ and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by Tuesday 16th August 2016 as instructed in the timetable online.

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. **THE FOLDER WITH THE THEMATIC PROJECT WORK MUST BE HANDED IN AT THE END OF THE ADVANCED ART PAPER 1 (EXTENDED THEMATIC PROJECT) EXAMINATION SESSION.**

The candidates’ name, signature, photograph/s, self-portrait/s 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 must 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.

AM 04/c.16s

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 in the syllabus will not be accepted or assessed. The syllabus can be accessed through the following link:

http://www.um.edu.mt/__data/assets/pdf_file/0007/236914/AM04.pdf

Coursework shall remain the property of the MATSEC Examinations 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 or the Examinations Department, Victoria, Gozo, 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. **NARCISSUS.** Throughout history artists were inspired by the myth of Narcissus. This handsome hunter fell in love with his own image reflected in a pool of water and gazed at it until his death. Use this myth as a starting point to create your own art work.
2. **SEARCHING FOR DETAILS.** Very often one overlooks many objects that surround him. Create a work of art inspired by normally unnoticed details.
3. **TUG OF WAR.** Sometimes situations in life seem like a tug of war. Create a work of art based on your reflection on such circumstances.
4. **THE GLOBAL VILLAGE.** Marshall Mc Luhan had foreseen that the world would develop as a global village “interconnected by an electronic nervous system”. Create a work that expresses this contemporary reality.
5. **UMBERTO BOCCIONI.** Umberto Boccioni (1882-1916) managed to capture the chaos of city-life through his approach to the dynamism of form and the deconstruction of solid mass. Create a composition inspired by the paintings of this Futurist artist.
6. **READING.** Although the eBook has now become part of our culture, some still prefer to have a traditional paperback or a hardbound book. Create a work of art that explores this.
7. **BLINDS.** Window blinds cause light to create shadows that change the appearance of things. Create a work based on your personal studies of this.
8. **LONELY IN A CROWD.** There are situations when a person finds him/herself in a crowd but is still alone.

AM 04/c.16s

Emphasis should be placed on investigative research and the 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 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.

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	2 nd September 2016
TIME:	9.00 a.m. to 12.05 p.m.

Directions to Candidates

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

You are required to use 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.

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 handed in a folder at the end of the examination session.

The Extended Thematic project may be executed in drawing or painting. All the work created during the Extended Thematic Project examination is to be handed in at the end of the session.

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. Abandoned
2. Selfie
3. Caught in the Spotlight
4. Internet
5. Focus
6. Cityscape
7. Bookworm
8. Light and shade
9. Elasticity
10. Speed

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 must not be tampered with in any way. It must also be authenticated by the invigilators **before you start** your work. There is no limit to the number of sheets that may be submitted.

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

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	3 rd September 2016
TIME:	9.00 a.m. to 12.05 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 may use an alternative A2 size paper (420 mm x 594 mm), provided that it is brought in as supplied by the manufacturer, is not tampered with in any way, and is authenticated by the 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 may 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.

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	3 rd September 2016
TIME:	9.00 a.m. to 12.05 p.m.

INSTRUCTIONS TO INVIGILATORS

Model's pose:

The model leans against the wall, with his/her weight on the left leg and on the right shoulder. The right leg crosses over the left at the ankle. The left hand rests on the left hip while the right arm hangs loosely against the wall.

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.

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

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

SUBJECT:	ART
PAPER NUMBER:	III – History of Art (100 marks)
DATE:	5 th September 2016
TIME:	9.00 a.m. to 12.05 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)

You are advised to spend 30 minutes on this section.

Write an in-depth critical analysis on ONE of the three works listed and illustrated. Discuss the work in its general stylistic and historical context, 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.

1. *Miracle of the Loaves and Fish*, 520, San Apollinare Nuovo, Ravenna
2. *Last Supper*, Tintoretto, 1590-1594, San Giorgio Maggiore, Venice
3. *Still-life with Cherub*, Paul Cézanne, 1895, Courtauld Institute, London

Section (ii): Comparative Essay (35 marks)

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

Write an essay analysing, 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 framework of the time which led to the production of such works. Elements pertaining to technique should also be included.

1. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
2. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London
3. *Feast of Herod*, Donatello, c. 1425, Cathedral Baptistery, Siena
4. *Self-Portrait with Two Circles*, Rembrandt van Rijn, 1642, Kenwood House, London
5. *Self-Portrait as a Soldier*, Ernst Ludwig Kirchner, 1915, Allen Memorial Art Museum, Oberlin, Ohio
6. *Child with Toy Hand Grenade in Central Park*, Diane Arbus, 1962, New York City

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. Since time immemorial, Man has revered a powerful, divine force and tried to give it a tangible form. Through the representation of the sacred, artists have created a bridge between the worldly and that which is beyond. Analyse the various ways in which the Supreme Being was represented from Prehistory to the Middle Ages.
2. Compare and contrast the rational Humanist approach of the Renaissance and the theatrical concept of the Baroque.
3. Discuss the ways in which landscape played a major role in the development from the Romanticism of Constable and Turner to the Modernity of Cézanne and Matisse.

Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

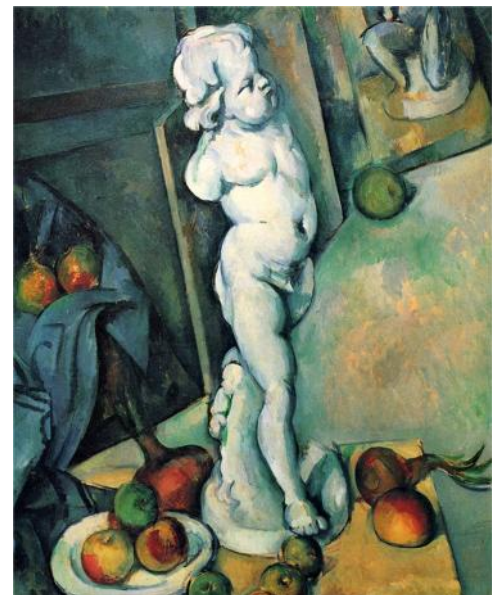
1.



2.



3.



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

1.



2.



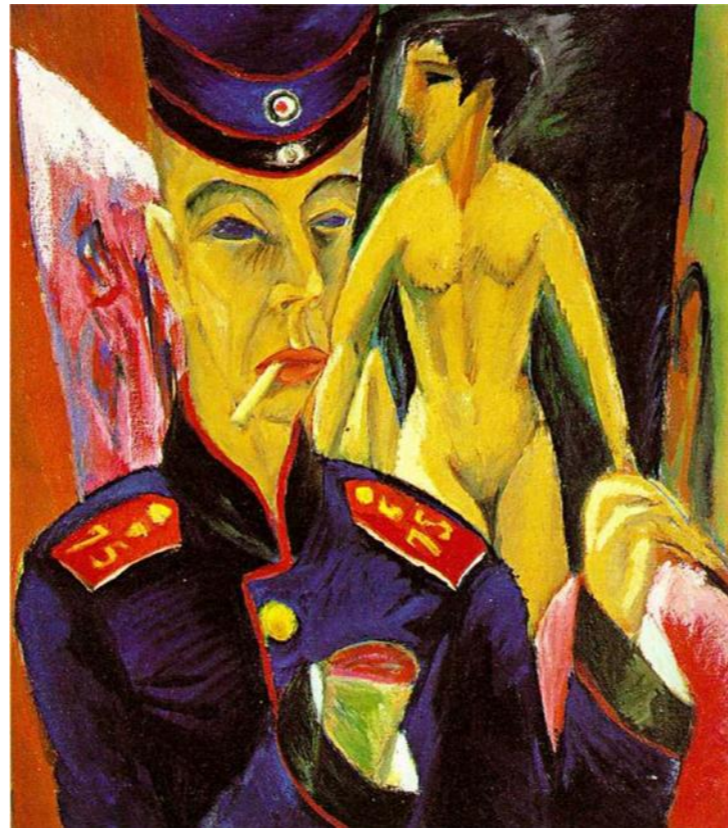
3.



4.



5.



6.

