

AM 04/c.17m

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

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

Directions to Candidates

By Friday 10th March, 2017, candidates should have handed 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, 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 May 2017 session upon request. Such a request should be made by sending an e-mail to matsec@um.edu.mt

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.

Work in progress can be discussed with the tutor/s 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.

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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/0004/259357/AM_04.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. **Wedges.** The word *wedges* can have different meanings in different contexts. Create a composition that expresses your own personal interpretation.
2. **Cranes in the morning mist.** The appearance of simple metal structures of industrial cranes may differ according to light and different atmospheric conditions in which they are observed. Create a composition inspired by your studies of industrial cranes in a dockyard or building site.
3. **Soap bubbles.** The hollow spheres of soap bubbles with their iridescent surfaces reflecting light and colour have magical qualities that fascinate children and adults alike. Produce a work inspired by this ephemeral object.
4. **Cobwebs.**
5. **Escher and Piranesi.** Maurits Cornelis Escher (1898-1972) and Giovanni Battista Piranesi (1720-1778) share a sense of fantasy and illusion in their architectural graphic works. Carry out studies from direct observation of the local environment and explore your personal sense of fantasy and illusion in an original work of your own.
6. **Nature untamed.** While the forces of nature can be exploited by Man to enhance the quality of life, these same forces of nature can also cause disasters and suffering. Explore this subject and create work that illustrates your response.
7. **Overcrowded.** The rapid increase in the island's population in the last decades has given rise to a highly overcrowded environment with often suffocating conditions. Carry out studies of congested spaces and create a work to illustrate these phenomena.
8. **Light at the end of the tunnel.** This metaphorical expression describes the end of a difficult situation or task, or the solution to a difficult problem. Create work in response to this metaphor.

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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.

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SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	3 rd June 2017
TIME:	9.00 a.m. to 12.05 p.m.

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. Soaring Structures
2. Split
3. Transparencies
4. Force
5. Mystery
6. Trapped
7. Intricate
8. Transformation
9. Mirage
10. Suffocation

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 invigilator/s **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.

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SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED) (100 marks)
DATE:	3 rd June 2017
TIME:	4.00 p.m. to 7.05 p.m.

CANDIDATE'S PAPER

Write your **INDEX** and **PAPER NUMBER** within the space provided.

Work from Observation

This is a two-dimensional paper and must be executed either 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/s **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 not including the rest intervals. The model is instructed by MATSEC with regard to dress-code and pose. The rest intervals taken by the model will be added at the end of the session.

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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PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED) (100 marks)
DATE:	3 rd June 2017
TIME:	4.00 p.m. to 7.05 p.m.

INSTRUCTIONS TO INVIGILATORS

Model's pose:

The model sits frontally on a chair with his/her hands crossed over his/her chest and with his/her legs slightly apart in a normal sitting position. His/her head faces forward and is slightly tilted towards the ground.

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SUBJECT:	ART
PAPER NUMBER:	III – History of Art (100 marks)
DATE:	2 nd June 2017
TIME:	4.00 p.m. to 7.05 p.m.

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

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), as well as 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 work's location are essential but their repetition in the essay does not gain the candidate any marks.

1. *Sarcophagus of Junius Bassus*, c.356, St Peter's Treasury, Rome
2. *Madonna with Saints and Members of the Pesaro Family*, Tiziano Vecelli, 1519-1528, S. Maria Gloriosa dei Frari, Venice
3. *Xandru l-Im abba* (Preach Love), Antoine Camilleri, c.1970, National Museum of Fine Arts, Valletta

(Total: 30 marks)

SECTION (ii): COMPARATIVE ESSAY

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 contributed to the production of such works. Elements pertaining to technique should also be included.

1. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
2. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels
3. *Last Supper*, Leonardo da Vinci, 1495-1498, Santa Maria delle Grazie, Milan
4. *La Desserte*, Henri Matisse, 1908, Hermitage Museum, St Petersburg
5. *Feast of Herod*, Donatello, c.1425, Cathedral Baptistery, Siena
6. *Laocoön and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c. 25 BC, Vatican Museums, Rome

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

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

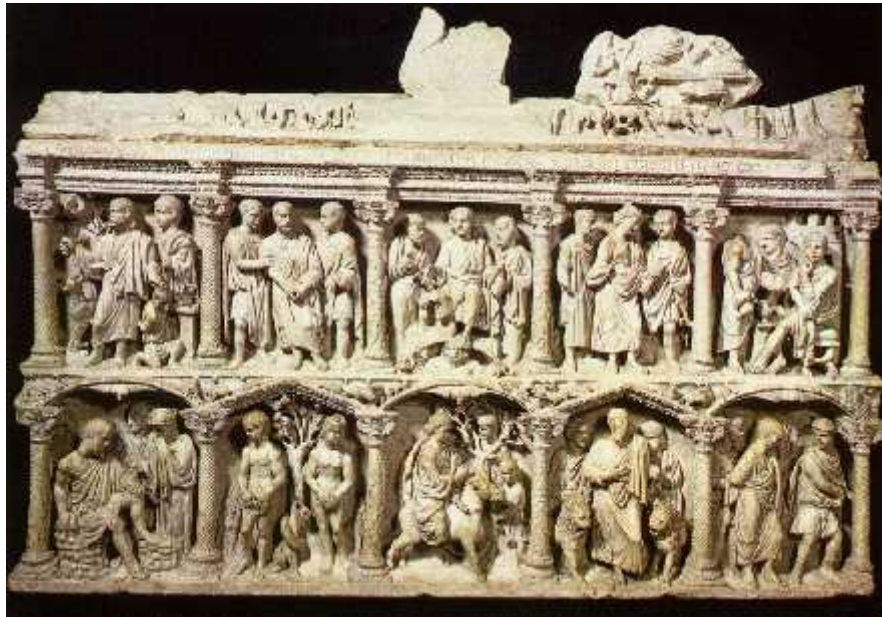
Write a synoptic essay on **ONE** of the three essay titles listed below.

1. Discuss how sacred art inspired some of the greatest paintings, sculptures and works of architecture in the Renaissance, Mannerist and Baroque periods.
2. One of the most interesting ways of following the exciting developments in Western Art from the fall of the Roman Empire in the fifth century and the dawn of the Renaissance in the fourteenth century, is by looking at the constant evolution in the representation of the human figure. Discuss the milestones of this evolution throughout the long period known as the Middle Ages.
3. Analyse the differences between the art of the twentieth century and the previous styles that find their roots in Renaissance Europe.

(Total: 35 marks)

SECTION (i): CRITICAL ANALYSIS

1.



2.



3.



Paper 3 – HISTORY OF ART – SECTION (ii): COMPARATIVE ESSAY

1.



2.



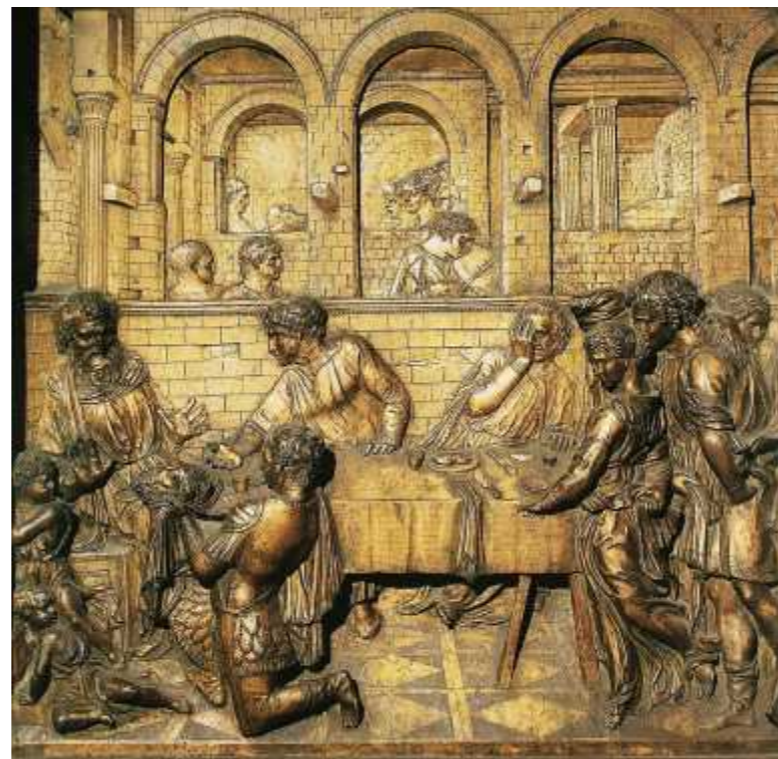
3.



4.



5.



6.

