

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2017

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

Directions to Candidates

By Monday 14th August 2017, 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:

- 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 2017 session upon request. Such a request may be made by sending an e-mail to matsec@um.edu.mt .
- Candidates who sat for the examination during the May 2017 session have their coursework mark automatically carried forward to the September 2017 session unless a request stating otherwise is received from the candidate.
- New inserts (the total of which should not exceed the number stipulated in the syllabus) may be added to the coursework submitted during the May 2017 session by Monday 14th August 2017.
- A new coursework altogether may be submitted by Monday 14th August 2017.

All new inserts should be marked clearly with the words 'September 2017 Session' and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by Monday 14th August 2017 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 candidate's name, signature, photograph/s, self-portrait/s or any material that might disclose his/her identity **must not** feature in any part of what is submitted for assessment (including on the folder itself).

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

AM 04/c.17s

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.

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/0018/315612/AM04.pdf

The 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 (during the week starting Monday 30th October 2017 between 8.00 a.m. and 12.00 noon, and 2.00 p.m. and 4.00 p.m.). 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. **Pre-fabricated forms** have become an integral part of our environment. Create a work based on your studies of pre-fabricated forms found in exterior or interior living spaces.
2. **A storm in a teacup**
3. **Artificial light in a busy nightlife district**
4. **Mazes and labyrinths** both depict a complex and confusing series of pathways. Create a work inspired by this theme.
5. **Greek mythology.** Throughout history, myths have provided artists with interesting subject matter. Produce a work supported by your studies of a Greek myth.
6. **"A thing of beauty is a joy forever."** *Endymion* by John Keats (1795-1821).
7. **Take-off.** Produce a work in response to one of the various meanings of this idiom.
8. **Hieronymus Bosch** (c.1450-1516) is known for his fantastic imagery, detailed landscapes, and illustrations of religious concepts and narratives, especially his macabre and nightmarish depictions of hell. Produce work inspired by the imagery of this artist.

AM 04/c.17s

Emphasis should be placed on investigative research and the development and realisation 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 realisation 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 2017

SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	4 th September 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 the inclusion of brief annotations.

Choose **ONE** of the following ten stimuli:

1. Footpaths
2. Blackout
3. Entertainment
4. Cubes
5. Creatures and Fantasies
6. Paradise
7. Departure
8. Medusa
9. Seduction
10. Rough sea

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 be signed at the back by the examination supervisor/invigilator **before** any work is carried out. The supervisor/ invigilator should also write his/her name next to his/her signature. 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 can 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 2017

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED) (100 marks)
DATE:	5 th September 2017
TIME:	9.00 a.m. to 12.05 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 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 and is **not** tampered with in any way. It needs to be signed at the back by the examination supervisor/invigilator **before** any work is carried out. The supervisor/invigilator should also write his/her name next to his/her signature.

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/or 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 Examinations Board.

AM 04/IL17s

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2017

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED) (100 marks)
DATE:	5 th September 2017
TIME:	9.00 a.m. to 12.05 p.m.

INSTRUCTIONS TO INVIGILATORS

Still Life with Natural and/or 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 Examinations Board.

Objects:

Large beach bag
Beach towel
Sunglasses
Beach ball
Large plastic water bottle (filled with water)
One flip-flop

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

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2017

SUBJECT:	ART
PAPER NUMBER:	III – History of Art (100 marks)
DATE:	6 th September 2017
TIME:	9.00 a.m. to 12.05 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 in this section. 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 work's location are essential but their repetition in the essay does **not** gain the candidate any marks.

1. *Maestà*, Duccio di Buoninsegna, c.1308, Cathedral Museum, Siena
2. *Rape of the Sabine Women*, Giambologna, 1574-1582, Loggia dei Lanzi, Florence
3. *Child with Toy Hand Grenade in Central Park*, Diane Arbus, 1962, New York City

(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 listed and illustrated in this section. 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. *Statues of Two Youths*, Polymedes of Argos, c.580 BC, Delphi Museum, Delphi
2. *Philosophy (School of Athens)*, Raphael Sanzio, 1510-1511, Vatican Museums, Rome
3. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
4. *The Swing*, Jean-Honoré Fragonard, 1767, Wallace Collection, London
5. *Gare Saint Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
6. *The Scream*, Edvard Munch, 1893, National Gallery of Oslo, Oslo

(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. The innovation of Modernism and Post-Modernism also hinges on the application of new techniques and materials. Discuss the role that the medium had in the development of twentieth century art.
2. The depiction of landscape is of paramount importance in any study of the development of painting from Romanticism to the birth of Modern art. Analyse the changing character of landscape painting in works from the time of Constable to that of Cézanne, illustrating your comments with reference to works by the most seminal artists.
3. To what extent was the depiction of the human form central to the art of Classical Antiquity? Discuss.

(Total: 35 marks)

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.

