




---

SUBJECT: **Art**  
PAPER NUMBER: Thematic Project (50 marks)

---

### Directions to Candidates

By Monday 13<sup>th</sup> August 2018, 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 2018 Second 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 2018 First Session have their coursework mark automatically carried forward to the 2018 Second 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 2018 First Session by Monday 13<sup>th</sup> August 2018.
- A new coursework altogether may be submitted by Monday 13<sup>th</sup> August 2018.

All new inserts should be marked clearly with the words '2018 Second Session' and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by Monday 13<sup>th</sup> August 2018 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 their 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

***Directions continue on the next page***

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 3 mm, 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/matsec/syllabi>

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 29<sup>th</sup> October 2018 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. **Beams** can refer to long pieces of wood, metal or concrete used to support weight in a structure. Produce a composition in response to your interpretation.
2. **Walking on a tight rope.** The acrobat has to be fully focused when walking on a tight rope. This can also apply to certain life situations. Create work that shows your reaction to this expression.
3. **Clockwork.** Interlocking wheels, cogs, gears, springs, working in precision to measure time....events that work without complications. Create work in response to your study and analysis of this theme.
4. **Charon: the Ferryman of Hades.** Both Michelangelo (1475-1564) and Gustave Doré (1832-1883) made use of the figure of Charon in their works. Produce a work that shows a contemporary interpretation of this Greek mythological figure.
5. **Save the trees.** The destruction of a single tree is never justified. Trees embellish the environment, help to purify the air we breathe, and form an essential part of the ecosystem. Produce work to promote public awareness and sensibility towards the safeguarding of the natural heritage.
6. **Abat-jour.** Create a semi-abstract composition based on the geometric shapes and fancy colours of abat-jours.

7. **Change.** "No man ever steps in the same river twice for it is not the same river and he is not the same man." Heraclitus (c.535 – c.475 BC). Give your impression of change.
8. **"Water, water, every where,  
Nor any drop to drink."**

Create work to illustrate your personal reaction to thirst inspired by this line from the poem 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge (1772-1834).

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.




---

SUBJECT:	<b>Art</b>
PAPER NUMBER:	I – Extended Thematic Project
DATE:	3 <sup>rd</sup> September 2018
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 (Coursework) 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 (Paper I) 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. Transformation
2. Dryness
3. Oasis
4. Deforestation
5. Shades
6. Myth
7. Burden
8. Risk
9. Alert
10. Synchronisation

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.

**(Total: 50 marks)**



---

SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	4 <sup>th</sup> September 2018
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.

**(Total: 100 marks)**



---

SUBJECT:	<b>Art</b>
PAPER NUMBER:	III
DATE:	5 <sup>th</sup> September 2018
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. *Pulpit*, Nicola Pisano, 1260, Cathedral Baptistery, Pisa
2. *The Haywain*, John Constable, 1821, National Gallery, London
3. *Composition VI*, Wassily Kandinsky, 1913, Hermitage Museum, St. Petersburg

**(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. *Sleeping Lady*, c.3300-3000 BC, National Museum of Archaeology, Valletta
2. *Feast of Herod*, Donatello, c.1425, Cathedral Baptistery, Siena
3. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
4. *Et in Arcadia Ego*, Nicola Poussin, 1655, Louvre, Paris
5. *Rain, Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London
6. *Speed*, Antonio Sciortino, 1937, National Museum of Fine Arts, Valletta

**(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. Fruits, vegetables, bottles, vases, fish, meat, flowers. These are some of the things which artists many a time set themselves to paint. Some artists wanted to impress with their bravura in recreating them on canvas, others used them to experiment with new approaches, or to distort them to reach revolutionary results.  
Discuss the different viewpoints towards still-life by carefully-chosen examples from the Renaissance to the Modern.
2. One usually associates calm, harmony, balance and proportion with the properties of a work carved in Ancient Greece. Movement, on the other hand, is immediately related to the drama inherent in Baroque Art.  
Is there a case for balance and movement in these two different periods? Discuss with reference to examples.
3. Despite the birth of abstraction, the human body still remained an essential motif of the art of the twentieth century. Its representation, however, differed through different artists and movements.  
Discuss the representations of the human form in the Modern period.

**(Total: 35 marks)**



**Paper 3 – HISTORY OF ART**

**Section (i): Critical Analysis**

1.



2.



3.







6.



5.

