



SUBJECT:	Art
PAPER NUMBER:	Thematic Project

Directions to Candidates

(50 marks)

By Monday 3rd August, 2020, 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 2020 First session upon request. Such a request should be made by sending an e-mail to matsec@um.edu.mt and candidate should indicate when his /her last sit was. The coursework mark that can be carried forward does not include that of the Thematic Project.

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.

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/matsec/syllabi>

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 (between Monday 1st February and Friday 5th February 2021 between 8:00 – 12:00 and 14:00 – 16:00) 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. Ribs and buttresses provide a strong yet **lightweight skeleton** both in man-made and natural objects. Produce a work which engages with frameworks that support larger masses.
2. **Water catchments**, which can be an agricultural primary resource and a means of clean energy often enrich the beauty of nature. Illustrate.
3. **Steam, fog, mist and hot air** produce a blurred mysterious vision. Compose a work which expresses the effect of this phenomenon.
4. **Spectacular sunsets**. Create a work excluding yellows, oranges and reds
5. **Malta's railway line was in operation for sixty years (1883-1931)**. It connected Valletta with the old capital Mdina. Use your studies of what remains of the old railway stations to create a composition.
6. "We are in the beginning of a mass extinction and all you can talk about is money and fairy tales of eternal economic growth." Greta Thunberg. Produce a work in response to this quote.
7. **Forest fire....animals on the run**. Inspire yourself by recent devastating events in Australia to create a composition reflecting the consequences of this calamity.
8. **Crossing the channel**. Produce a work inspired by your experience of crossing over to Gozo on board the ferry.

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 candidate's 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.



SUBJECT:	Art
PAPER NUMBER:	I – Extended Thematic Project
DATE:	30 th May 2020
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. Memories
2. Support
3. Sauna
4. Clouds
5. Transport
6. Burn
7. Residue
8. Greed
9. Stress
10. Reflection

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 signed at the back by the examination supervisor/ invigilator **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.

(Total: 50 marks)



SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	30 th May 2020
TIME:	4:00 p.m. to 7:05 p.m.

CANDIDATE'S PAPER

Write your **INDEX** and **PAPER NUMBERS** 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 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 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.

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	30 th May 2020
TIME:	4:00 p.m. to 7:05 p.m.

INSTRUCTIONS TO INVIGILATORS

A2 size paper is provided by MATSEC. The candidate 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.

Model's pose:

The model sits on a chair with his/her legs stretched and with the right leg crossed over the left. The model reads a magazine which he/she holds with both hands.

Model's dress-code:

The model should wear a tight T-shirt and trousers. The T-shirt needs to be light in colour, preferably plain (i.e. without stripes, dots, prints, etc). Black and other dark colours should be avoided.

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	29 th May 2020
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. **A mere description of the reproduction is not a valid answer.**

The already-supplied 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. Statues of Two Youths, Polymedes of Argos, c. 580 BC, Delphi Museum, Delphi
2. *Last Supper*, Tintoretto, 1590-1594, San Giorgio Maggiore, Venice
3. *Persistence of Memory*, Salvador Dali, 1931, MoMA, 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, depending on their relevance to the particular work. Elements pertaining to technique must also be included.

1. *Discobolus* (Roman copy), Myron of Eleutherae, 450 BC, Palazzo Massimo alle Terme, Rome
2. *Laocoon and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c. 25 BC, Vatican Museums, Rome
3. *Lamentation over the Dead Christ*, Giotto di Bondone, 1306, Scrovegni Chapel, Padua
4. *Maesta*, Duccio di Buoninsegna, c. 1308, Cathedral Museum, Siena
5. *The Ambassadors*, Hans Holbein the Younger, 1533, National Gallery, London
6. *Self-Portrait with Two Circles*, Rembrandt van Rijn, 1642, Kenwood House, London

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

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

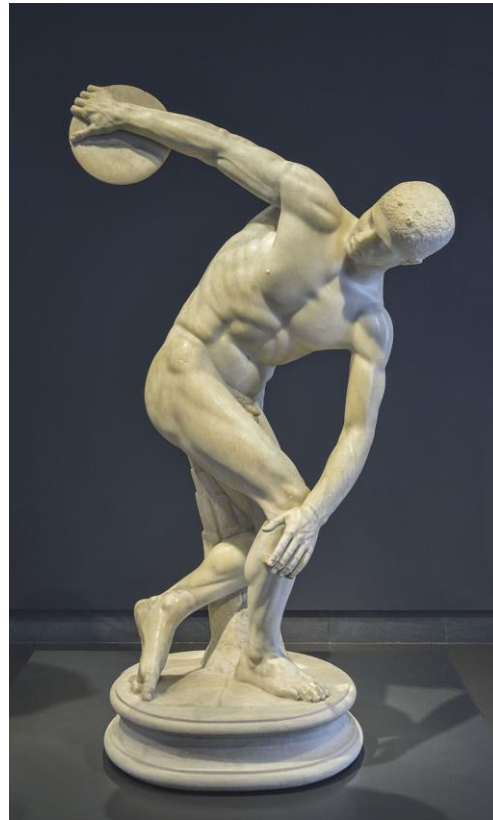
Write a synoptic essay on **ONE** of the three essay titles listed below:

1. Discuss the relevance of the human form in the transformation from the traditional to the unconventional, from the academic to the Modern. To what extent was the depiction of the human figure a dominating factor for Modern Art? Illustrate your essay with key examples from the nineteenth and twentieth centuries.
2. The lamb, the cross, the peacock, the dove, the sun, the eagle, the lion, the shell, the cherub head, the lily. Such representations of motifs, animals or objects usually have much deeper meaning than what they present to the eye. Discuss with reference to works of art from any period which apply symbolism to communicate messages of a religious or political nature or seek to refer to a particular religious or political leader.
3. Balance and movement are two essential compositional elements which can be related to a particular style within a given time-period. Compare and contrast these two components as they were applied in works of the Baroque and the Neo-Classical. You can refer to painting, sculpture and architecture.

(Total: 35 marks)

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

1.



2.



3.



4.



5.



6.



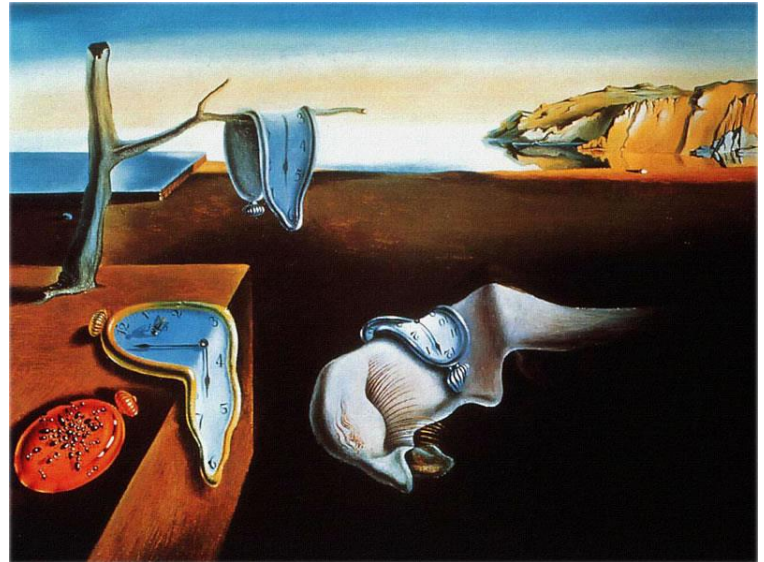
Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



3.



2.

