



SUBJECT:	Art
PAPER NUMBER:	I – Extended Thematic Project
DATE:	10 th July 2021
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 submitted at the end of the session.**

A finished piece is **not** compulsory, but you are expected 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. Fragmentation
2. Chopping
3. Gathering
4. Alone
5. Twister
6. Claustrophobia
7. Feathers
8. Nation
9. Haze
10. Inspiration

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
DATE:	10 th July 2021
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 submitted 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.

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life
DATE:	10 th July 2021
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.

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:

1. Champagne/Prosecco bottle
2. Maltese loaf
3. Wine glass (not plastic!)
4. Pack of paper napkins
5. A cauliflower
6. An apple

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	8 th July 2021
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 allocate 30 minutes on this section.

Write an in-depth critical analysis on **ONE** of the five 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, the formal and technical characteristics of the work.

A mere description of the reproduction is not a valid answer.

The given 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** reward additional marks.

1. *Menkure and Khamerernebty*, c. 2525-2470 BC, Museum of Fine Arts, Boston
2. *The Holy Trinity*, Masaccio, c. 1427, Santa Maria Novella, Florence
3. *Assumption of the Virgin*, Annibale Carracci, 1600, Santa Maria del Popolo, Rome
4. *Third of May 1808*, Francisco de Goya, 1814, Museo del Prado, Madrid
5. *Standing by the Rags*, Lucien Freud, 1988, Tate Gallery, London

(Total: 30 marks)

SECTION (ii): COMPARATIVE ESSAY

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

Write an essay analysing, comparing and contrasting **AT LEAST THREE** of the eight works listed and illustrated in this section. You are expected to discuss aspects such as subject matter, iconography, 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. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
2. *Adam and Eve*, Albrecht Durer, 1504, Museum of Fine Arts, Boston
3. *The Swing*, Jean-Honoré Fragonard, 1767, Wallace Collection, London
4. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels
5. *Self-Portrait*, Vincent van Gogh, 1889, Musée d'Orsay, Paris
6. *A Bar at the Folies-Bergère*, Edouard Manet, 1882, Courtauld Institute, London
7. *The Scream*, Edvard Munch, 1893, National Gallery of Oslo, Oslo
8. *Child with Toy Hand Grenade in Central Park*, Diane Arbus, 1962, New York City

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

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

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

1. Looking across Classical Antiquity up to the Middle Ages, it is clearly evident that the artist mastered a number of techniques. This permitted him to express himself masterfully through bronze, marble, stone, fresco, manuscript illumination and stained glass. Discuss the relationship between the medium and artistic expression, and the reflection of the cultural values of the particular time.
2. Discuss the aesthetic development and the visual differences in the depiction of significant religious and political narratives painted by artists between the Renaissance and Neoclassicism.
3. One of the greatest contributions of the Renaissance throughout Europe was the new way space was represented, showing a new interest in the depiction of the natural and built environment. Through a number of case studies from the Italian and Northern Renaissance, discuss this extraordinary innovation.
4. The twentieth century brought about a revolutionary new way of looking at things, challenging the traditions of Western Art. Discuss some of the most important contributions of Modern Art, and compare them with the previous tradition of art-making in Europe which had started in the Renaissance.

(Total: 35 marks)



SUBJECT: **Art**
PAPER NUMBER: Thematic Project

Directions to Candidates

(50 marks)

Candidates should submit their Portfolio, Personal Study and Visual Journal by Friday 30th April 2021 at the MATSEC Support Unit, University of Malta, 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 2021 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 (if included, should be inserted as part of the portfolio)
- 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 Thursday 23rd and Friday 24th September 2021 between 8.00 a.m. - 12.00 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. Lyonel Feininger (1871-1956), Felice Casorati (1883-1963), Willie Apap (1918-1970), Frank Portelli (1922-2004), among others, employ nuances and bands of colour, fragmenting their subjects and picture plane to propose a personal worldview. Produce work inspired by the oeuvre of these artists.
2. **Butcher.** Rembrandt through his mastery of composition and paint has turned an unsightly carcass of an ox into an impressive work of art. Produce a composition inspired by your experience at a butcher's shop.
3. **Guided tour.** In guided tours people from all walks of life with one common interest gather around one person when visiting artistic, historical or archaeological sites. Produce a work inspired by such an experience.
4. **Isolation.** No man is an island, yet there are times when one can experience physical or moral isolation. Create a work which engages with such an emotional situation.
5. A poet/writer can leave an indelible mark on the soul of a nation. **Oliver Friggieri (1947-2020)** left us a great legacy of literary works. Produce a composition to celebrate the spirit of his writing, by focusing on one of his works.
6. **Air.** Invisible, yet it can be a soothing breeze but also a devastating tornado. It may also distort our vision of the environment when temperatures rise very high. Produce work inspired by air in motion.
7. **Stuck in traffic.** Create a composition to illustrate a real or imaginary experience of being stuck in traffic in heavy rain.
8. The Ghadira **bird sanctuary** offers a haven for birds and a heaven for bird-lovers and environmentalists. Create a work based on your personal studies while visiting this sanctuary.

Emphasis should be placed on investigative research, 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 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.

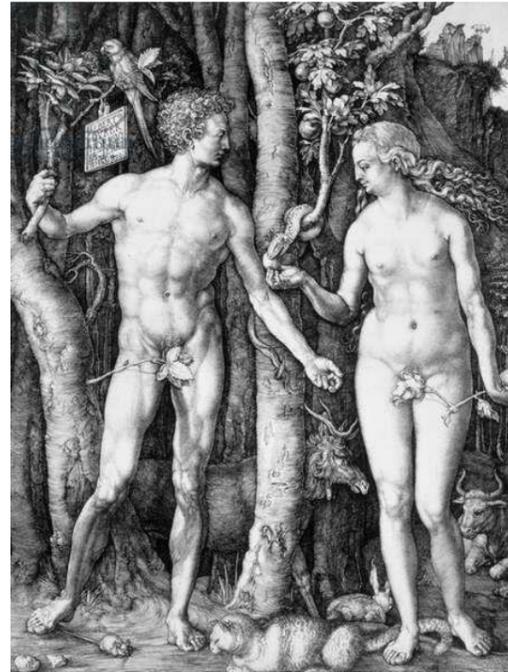
All two-dimensional work pertaining to the Thematic Project Work (final piece, research, preparatory studies, etc.) must be presented on **FIVE A2 sheets** (420 mm x 594 mm). The works and relevant annotations can be carried out directly or pasted onto the presentation sheets. Photographs which document 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.

Paper 3–HISTORYOFART–Section(ii): Comparative Essay

1.



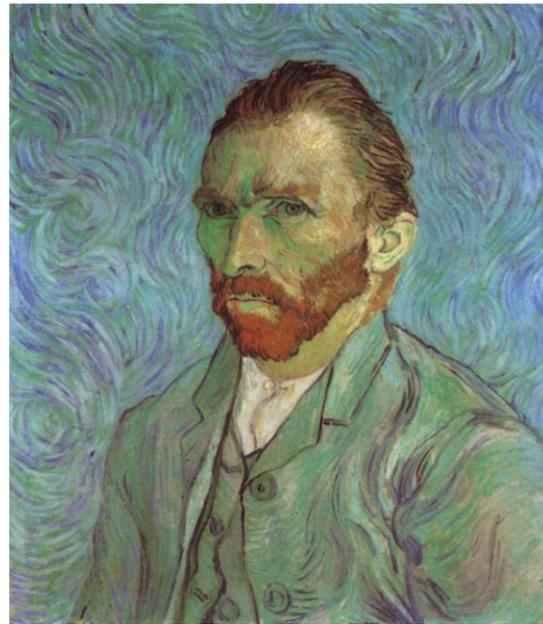
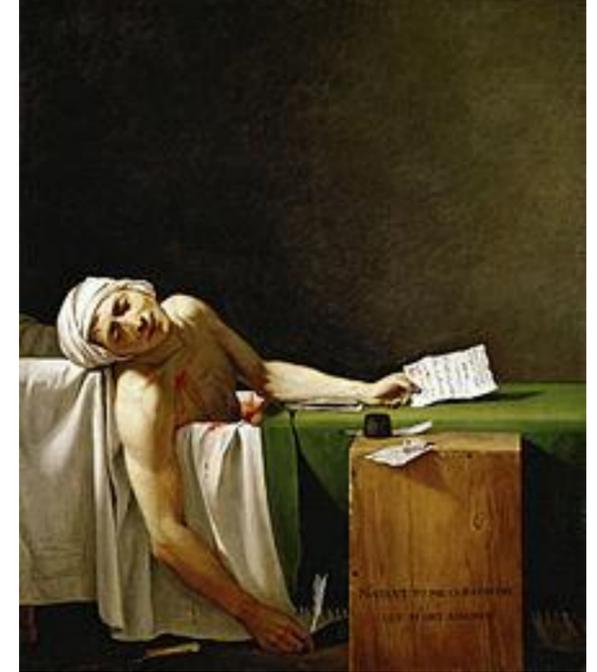
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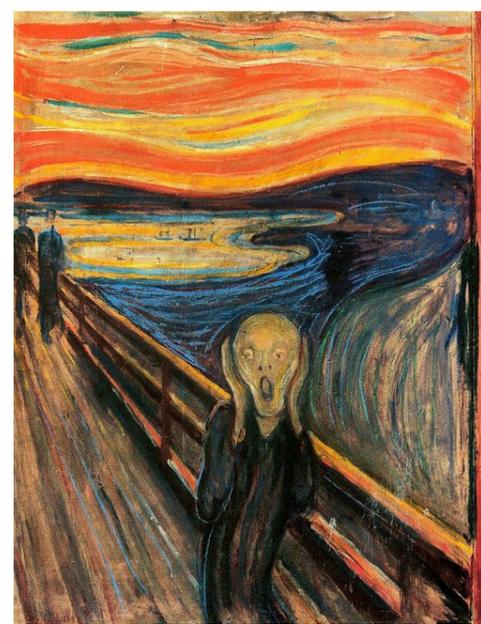
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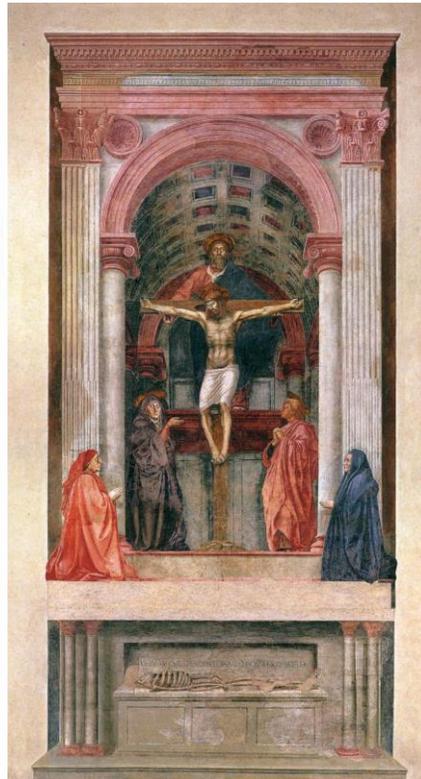
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Paper 3 – HISTORY OF ART

Section (i): Critical Analysis



1.



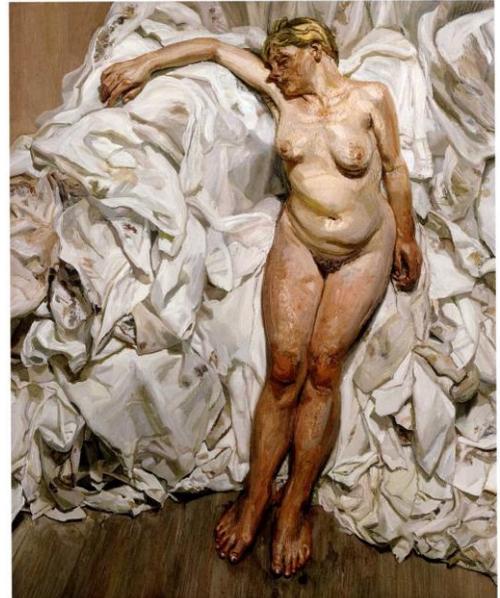
2.



3.



4.



5.