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

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### Directions to Candidates

Candidates must submit their Portfolio, Personal Study (if any) and Visual Journal at the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo by Monday 6<sup>th</sup> September 2021.

#### **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 transferred to the 2021 Second Session upon request. The coursework mark that can be transferred does not include the mark of the Thematic Project. Such a request must be sent by email to matsec@um.edu.mt.
- Candidates who sat for the examination during the 2021 First Session have their coursework mark automatically transferred to the 2021 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 2021 First Session by Monday 6<sup>th</sup> September 2021.
- A new coursework altogether may be submitted by Monday 6<sup>th</sup> September 2021.

All new inserts should be marked clearly with the words 'New Inserts 2021 Second Session' and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by 6<sup>th</sup> September 2021 as instructed in the timetable online.

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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 submitted 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 (if any)
- 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 must be developed in a personal way. **The work should be entirely the candidate's.**

The candidates may submit work in any medium. However, objects and materials such as hypodermic needles, syringes, broken glass, barbed wire, raw plaster, unfired clay, fresh organic matter, razor blades and any other material 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> November 2021 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. **Hello-Goodbye.** Create a work that reflects your positive or negative personal experience when you welcome or part from a dear friend or someone you love.
2. **The Auction Sale.** Create work that captures the atmosphere of an auction sale, either during the preview of the items to be auctioned, or during bidding time.
3. **The Carnival-float workshop** introduces young amateurs to various crafts underlying the creative process that goes into the making of a float. Create a work that captures the atmosphere of this workshop.
4. **'The Four Seasons'- Antonio Vivaldi (1678-1741).** Compose work that reflects the emotions and images evoked in you while listening to this musical masterpiece.
5. **Soaking wet.** A rainy day can easily spoil an outdoor sporting event but the tenacity of the supporters would not give in. Create an abstract composition bringing out the mosaic effect created by the colourful raincoats.

6. **Alfred Chircop (1933-2015)**. Notwithstanding his old age, Chircop remained young at heart, and his *joie de vivre* shone through every time he took his brushes and inks in hand. Compose a work inspired from Chircop's application of colour.
7. **Plastic pollution**. Plastic accumulating in our oceans and on our beaches has become a global crisis. We need urgent action to address the global issue. Compose work which brings out the devastating damage caused by plastic pollution.
8. **The Yacht Marina**. Produce an abstracted composition based on your studies of boats and yachts berthed at the marina.

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.




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	I – Extended Thematic Project
DATE:	4 <sup>th</sup> October 2021
TIME:	4:00 p.m. to 7:05 p.m.

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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 submitted 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 be able to demonstrate, through investigation and exploration, how the project might be developed further. Understanding and thinking process must be communicated by the inclusion of brief annotations.

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

1. Anchor
2. Spectrum
3. Papier-mache
4. Nature
5. Embrace
6. Umbrellas
7. Hammer
8. Ropes
9. Springtime
10. Floating

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 you start** your work. 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)**



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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation – Still-Life
DATE:	5 <sup>th</sup> October 2021
TIME:	4:00 p.m. to 7:05 p.m.

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### **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 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)**



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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation – Still-Life
DATE:	5 <sup>th</sup> October 2021
TIME:	4:00 p.m. to 7:05 p.m.

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**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 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. Bath Sponge
2. Mug (Large - German October Fest)
3. Brown Paper Bag
4. Towel
5. Duck necked bottles
6. Large Bottle of Beer

**(Total: 100 marks)**



SUBJECT:	<b>Art</b>
PAPER NUMBER:	III
DATE:	6 <sup>th</sup> October 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 referring 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 five 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), 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. *Wilton Diptych*, c.1400, National Gallery, London
2. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London
3. *Rape of the Sabine Women*, Giambologna, 1574-1582, Loggia dei Lanzi, Florence
4. *Allegory on the Blessings of Peace*, Peter Paul Rubens, 1630, National Gallery, London
5. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, National Museum of Fine Arts, Valletta

**(Total: 30 marks)**

### **SECTION (ii): COMPARATIVE ESSAY**

You are advised to allocate 1 hour 15 minutes to 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 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 should also be included.

1. *Last Judgment*, Gislebertus, c. 1130, St Lazarus Cathedral, Autun
2. *Pulpit*, Nicola Pisano, 1260, Cathedral Baptistery, Pisa
3. *Madonna with Saints and Members of the Pesaro Family*, Titiano Vecelli, 1519-1528, S. Maria dei Frari, Venice
4. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
5. *Meeting of Pope Leo with Attila*, Alessandro Algardi, 1646-1653, St Peter's Basilica, Rome

6. *St Jerome*, Giuseppe Cali, c. 1882, Sacro Cuor, Sliema
7. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London
8. *Napoleon as Mars the Peacemaker*, Antonio Canova, 1802-1806, Apsley House, London

**(Total: 35 marks)**

### **SECTION (iii): SYNOPTIC ESSAY**

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

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

1. Among the greatest masterpieces of Western Art there are those which were commissioned by the Church during the Middle Ages, the Renaissance and the Baroque. Discuss the different ways artists use art to depict the sacred and the spiritual, helping the viewer reach out to the Almighty.
2. The human form – one of the most important subjects in the history of Western Art – has been depicted in different ways throughout the ages, many times reflecting the values of a particular age or civilisation. By looking at the depiction of the human form from Prehistory to the Medieval period, trace the change of this representation.
3. The cultural mindset of a particular period or civilisation has a direct and profound impact on the artistic values of that same period. The Enlightenment, for example, had a huge impact on Neo-Classicism and Romanticism, which paved the way towards greater modernity in art. Discuss artistic production in Europe between the late eighteenth and the early twentieth century within changing philosophies in society.
4. Discuss the changing character of the visual engagement with the natural and urban landscape through case studies of your choice from Impressionism to Post-Modernism.

**(Total: 35 marks)**

**Paper 3 – HISTORY OF ART**

**Section (i): Critical Analysis**

**1.**



**2.**



**3.**



**4.**

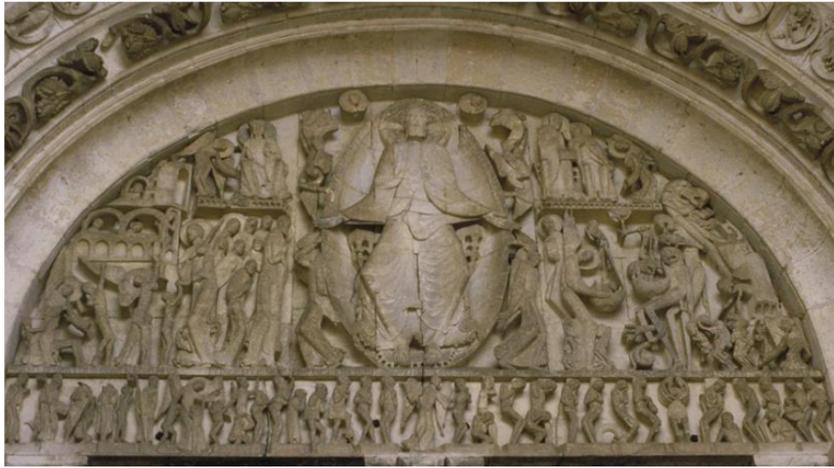


**5.**



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

1.



2.



3.



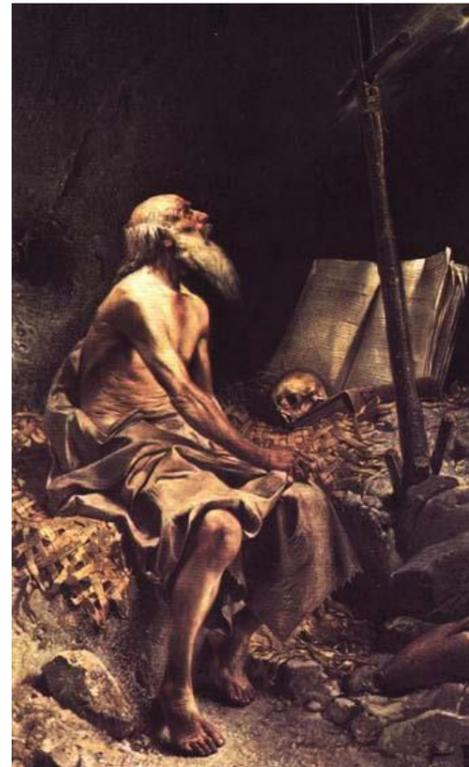
4.



5.



6.



7.



8.

