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

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### Directions to Candidates

Candidates must submit their Portfolio, Personal Study (if any) and Visual Journal at MATSEC, University of Malta, Msida, or the Examinations Department, Victoria, Gozo by Monday 1<sup>st</sup> August 2022.

#### **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 2022 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 2022 First Session have their coursework mark automatically transferred to the 2022 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 2022 First Session by Monday 1<sup>st</sup> August 2022.
- A new coursework altogether may be submitted by Monday 1<sup>st</sup> August 2022.

All new inserts should be marked clearly with the words 'New Inserts 2022 Second Session' and should be submitted to MATSEC, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by Monday 1<sup>st</sup> August 2022 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 MATSEC (during the week starting Monday 24<sup>th</sup> October 2022 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 MATSEC 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. **Rays of light penetrating the depths of the sea.** Use this as a starting point to illustrate what you see or imagine about the magical effects of light in the underwater world.
2. The advent of **plastic** has changed the way society operates. It has contributed to society's success but also to its downfall. Produce work that reflects your reaction to this statement.
3. The setting of an **artist's studio** and its upkeep often gives insight into the character of the artist himself/herself. Carry out research about the space and setting of artists' studios and create a composition of an imaginary studio.
4. *Il Maltese* – **the compositions of Francesco Noletti** (1611?-1654) are a fantastic visual feast of the textures and surface qualities of the objects represented in his still-life paintings. From your studies of the textural qualities of man-made and natural objects compose a work that emphasises the aesthetic qualities of textures.
5. **Maltese traditional bakeries** often integrate the oven and loaf-making area with an outlet for selling the products. Produce work inspired by your personal experience of a working bakery.

6. **Bird hunting and trapping** are much-debated issues on the island. For some these activities are legitimate pastimes, while for others they are utterly unacceptable. Produce work that shows your reaction to these issues.
7. **Destruction, desolation, displacement.** Produce work which reflects your reaction to the current situation in Ukraine.
8. **Revelation**, coming face to face with a reality you were not aware of. Compose a work that illustrates a shocking experience of a reality you were not aware of.

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:	29 <sup>th</sup> August 2022
TIME:	9:00 a.m. to 12:05 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 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. Anguish
2. Debris
3. Loaves
4. Bombardment
5. Recycling
6. Feathers
7. Easels
8. Carpets
9. Submerged
10. Utensils

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. 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 or Human Figure
DATE:	30 <sup>th</sup> August 2022
TIME:	9:00 a.m. to 12:05 p.m.

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**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 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.

**Option (i): 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 are the responsibility of MATSEC. They should be set up accordingly to the instructions and plan provided by MATSEC.

**OR****Option (ii): 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)**



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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure
DATE:	30 <sup>th</sup> August 2022
TIME:	9:00 a.m. to 12:05 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. A Plastic bucket
2. A brush
3. A pan
4. A floor cloth
5. A large soap
6. A Jerrycan

#### **Model's pose:**

The model sits with legs stretched and crossed, with the right over the left, and holds an open book resting on his/her knees.

#### **Model's dress-code:**

The model should wear a tight T-shirt and a 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)**




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	III
DATE:	31 <sup>st</sup> August 2022
TIME:	9:00 a.m. to 12:05 p.m.

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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**

It is advised to allocate 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. *Laocoon and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c. 25 BC, Vatican Museums, Rome
2. *Lamentation over the Dead Christ*, Giotto di Bondone, 1306, Scrovegni Chapel, Padua
3. *The Tempest*, Giorgione, c. 1508, Galleria dell'Accademia, Venice
4. *Madonna with the Long Neck*, Parmigianino, c. 1532, Uffizi Gallery, Florence
5. *Self-Portrait as a Soldier*, Ernst Ludwig Kirchner, 1915, Allen Memorial Art Museum, Oberlin, Ohio

**(Total: 30 marks)**

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

It is 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. *Trajan's Column*, 113, Trajan Forum, Rome
2. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
3. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence
4. *Rape of the Sabine Women*, Giambologna, 1574-1582, Loggia dei Lanzi, Florence
5. *Crucifixion (Isenheim Altarpiece)*, Matthias Grunewald, c. 1515, Unterlinden Museum, Colmar
6. *Les Femmes d'Alger (O. J. M.)*, Pablo Picasso, 1907, MoMA, New York City
7. *St Jerome*, Giuseppe Cali, c. 1882, Sacro Cuor, Sliema
8. *Child with Toy Hand Grenade in Central Park*, Diane Arbus, 1962, New York City

**(Total: 35 marks)**

**SECTION (iii): SYNOPTIC ESSAY**

It is advised to allocate 1 hour 15 minutes to this section.

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

1. Discuss how the theme of landscape became one of the most important artistic paths from the Romantic to the Modern.
2. Spirituality played an immense role in the creative expression of the Middle Ages, from soaring architectural forms to the depiction of the human figure on the facades of towering cathedrals or on enormous stained glass windows. Discuss how the artistic expression of the Medieval period was rooted in a most profound spiritual attitude which came as a reaction to the Classical age.
3. Discuss the main differences between the God-like Humanist attitude of the Renaissance artist to that of the humble Medieval craftsmen as a tool in the hands of God. Use case studies of your choice to illustrate your argument.
4. The late nineteenth and twentieth centuries were periods of unparalleled social upheavals, huge international conflicts and unprecedented scientific progress. This new reality had an immense impact on the ways of seeing of the artists active in the Modern period. Discuss this new context that enabled the creation of works of art which were altogether different from the previous artistic tradition.

**(Total: 35 marks)**

**Paper 3 – HISTORY OF ART**

**Section (i): Critical Analysis**



**1.**



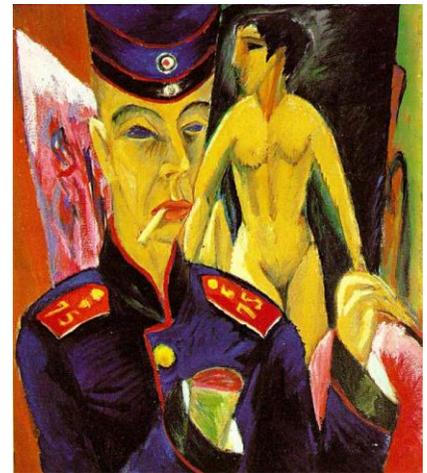
**2.**



**3.**



**4.**



**5.**

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

1.



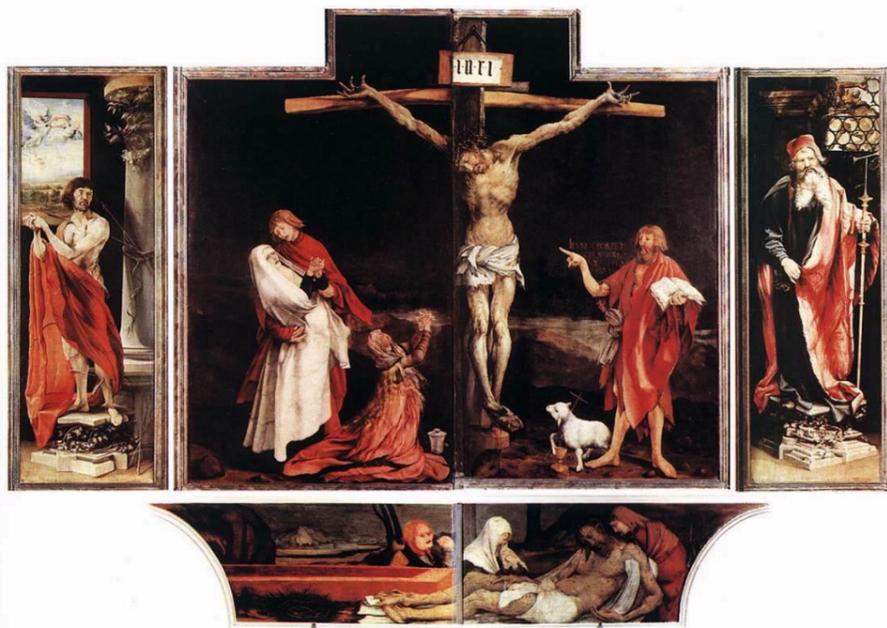
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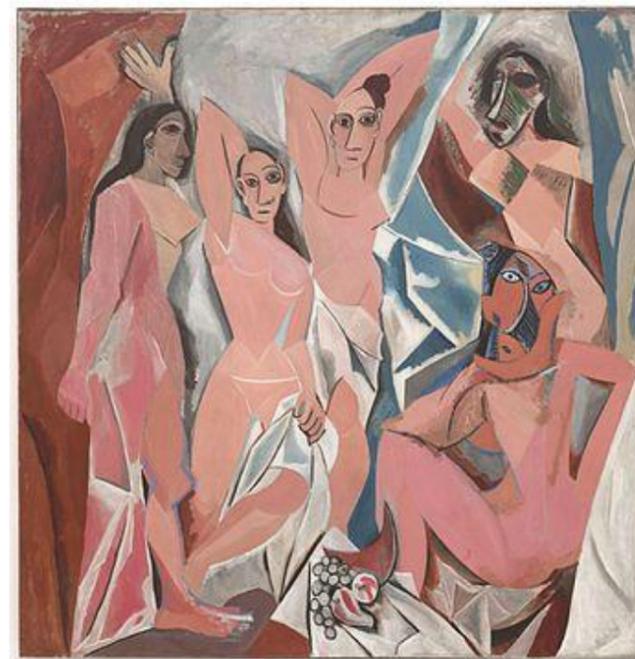
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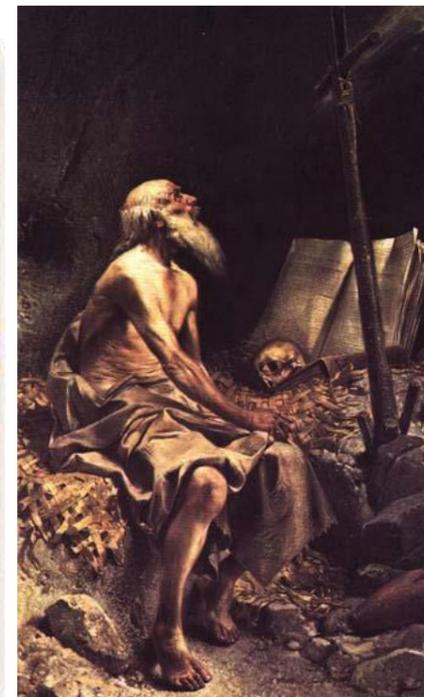
4.



5.



6.



7.



8.