
SUBJECT:	Art
PAPER NUMBER:	I – Extended Thematic Project
DATE:	10 th June 2023
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. Pattern;
2. Maps;
3. Surfaces;
4. Lights;
5. Dreams;
6. Machines;
7. Curtains;
8. Wrappings;
9. Souvenirs;
10. Arches.

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
DATE:	10 th June 2023
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.

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 the 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 regarding 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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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. Objects are the responsibility of MATSEC and should be set up according to the instructions and plan provided by MATSEC.

Objects:

1. Large Soft-Drink Bottle;
2. Kitchen roll;
3. Length of Rope;
4. Glass Jug;
5. Ruler;
6. Ball.

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	12 th June 2023
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.

SECTION (i): CRITICAL ANALYSIS

You are advised to allocate 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, 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. *Sleeping Lady*, c. 3300-3000 BC, National Museum of Archaeology, Valletta.
2. *The Burial of the Count of Orgaz*, El Greco, 1586-1588, Santo Tome, Toledo.
3. *Child with Toy Hand Grenade in Central Park*, Diane Arbus, 1962, New York City.

(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 six 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. *The Dinner Party*, Judy Chicago, 1974-1979, Brooklyn Museum, New York City.
2. *Last Supper*, Tintoretto, 1590-1594, San Giorgio Maggiore, Venice.
3. *Laocoon and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c. 25 BC, Vatican Museums, Rome.
4. *Ceiling Fresco*, Michelangelo Buonarroti, 1508-1512, Sistine Chapel, Rome.
5. *Life and Death of St John the Baptist*, Mattia Preti, 1661, St John's co-Cathedral, Valletta.
6. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim.

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

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

You are encouraged to support your arguments by making reference to works of art **not** included in the list of 75 works listed in the syllabus.

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

1. One of the major aims of art is to narrate stories in pictures. Choose **FOUR** examples coming from completely different periods and analyse both their story-telling approaches and their narrational effectiveness.
2. Works of art might reveal so much about the periods in which they were made. How did artists respond to their immediate social, political, cultural and religious contexts? Ground your arguments in **FOUR** examples of your choice.
3. Through the ages artists were trained to create works of art that are interestingly balanced, have a sense of rhythm, and compel viewers' eyes to move in a predetermined manner around the work. Discuss this with the help of **FOUR** works of art which belong to different artistic periods.

(Total: 35 marks)

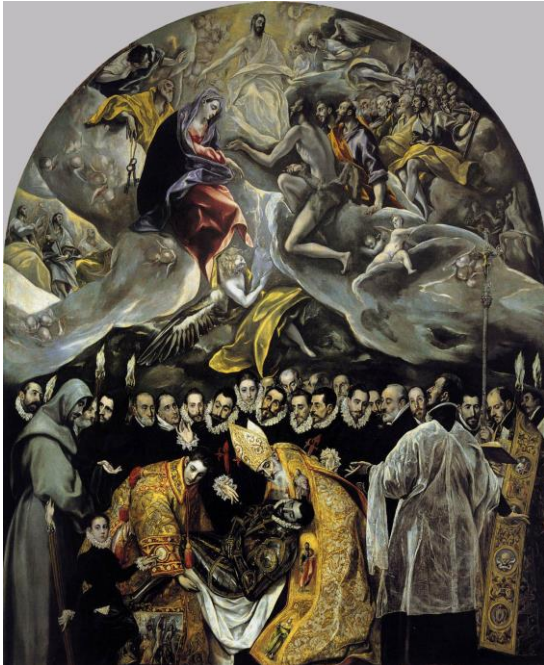
Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.



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

1.



2.



3.



4.



5.



6.

