



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

Directions to Candidates

(50 marks)

Candidates should submit their Portfolio, Personal Study and Visual Journal by Wednesday 13th March 2024 at MATSEC, 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 2024 First session upon request. Such a request should be made by sending an email 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 submitted 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/2024/>

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 (between Monday 19th and Tuesday 20th August 2024 between 8.00 a.m. - 12.00 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. **The film set.** Develop a work that reflects an outsider's perspective of what happens on a film set.
2. **Lost in the woods.** There are many ways to lose oneself in nature, physically, mentally or both. Produce a work that evokes this feeling of loss.
3. **Diversity and the human body.** Humankind comes in a beautiful array of different individuals. Produce a work which engages with this idea.
4. **An abandoned home** is a time capsule of past lives and memories.
5. **Message in a bottle.** Produce a work which takes as its starting point a mysterious bottle washed up on a beach.
6. **Design the cover for a graphic novel about an isolated community of women.**
7. **The witches' coven.** Engage with Shakespeare's description of the three witches in *Macbeth*.
8. **A historiated initial from a medieval manuscript comes to life ...** Explore the qualities that characterise the figures and narratives associated with decorated first letters, and produce a work inspired by your research.

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 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:	1 st June 2024
TIME:	9:00 a.m. to 12:05 p.m.

Write your INDEX, PAPER and QUESTION/STIMULUS NUMBER within the space provided.

Candidates are required to use the 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 indicated by including brief annotations.

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

1. Parchment
2. Cauldron
3. Peeling
4. Age
5. Cobwebs
6. Monsters
7. Structures
8. Ghosts
9. Molds
10. Constructs

A2 size paper is provided by MATSEC. Should the candidate decide 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.

The 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:	1 st June 2024
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. 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.

Sketches done during the examination must be submitted with the final work.

The candidate 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

The candidate is to produce a work from observation of the group of six objects.

The objects are the responsibility of the MATSEC. They should be set up according 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)



SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation
DATE:	1 st June 2024
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. Wine bottle
2. Towel
3. Hammer
4. Cauliflower
5. Baguette
6. White pastry box

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	31 st May 2024
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

The candidate is 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. *Birth of Venus*, Sandro Botticelli, c.1485, Uffizi Gallery, Florence.
2. *Rain, Stream and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London.
3. *Xandru l-Imħabba (Preach Love)*, Antoine Camilleri, c.1970, MUŻA, Valletta.

(Total: 30 marks)

SECTION (ii): COMPARATIVE ESSAY

The candidate is 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. *Menkure and Khamerenebty*, c. 2525-2470BC, Museum of Fine Arts, Boston.
2. *Melchisedek, Abraham, Moses, Samuel and David*, 1194, Our Lady Of Chartres Cathedral, Chartres.
3. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London.
4. *Grandmaster Emmanuel Pinto de Fonseca*, Antoine Favray, 1747, St John's Co-Cathedral, Valletta.
5. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MoMA, New York City.
6. *Quintet of the Unseen*, Bill Viola, 2000, Blain/Southern, London.

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

The candidate is advised to allocate 1 hour 15 minutes on this section.

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

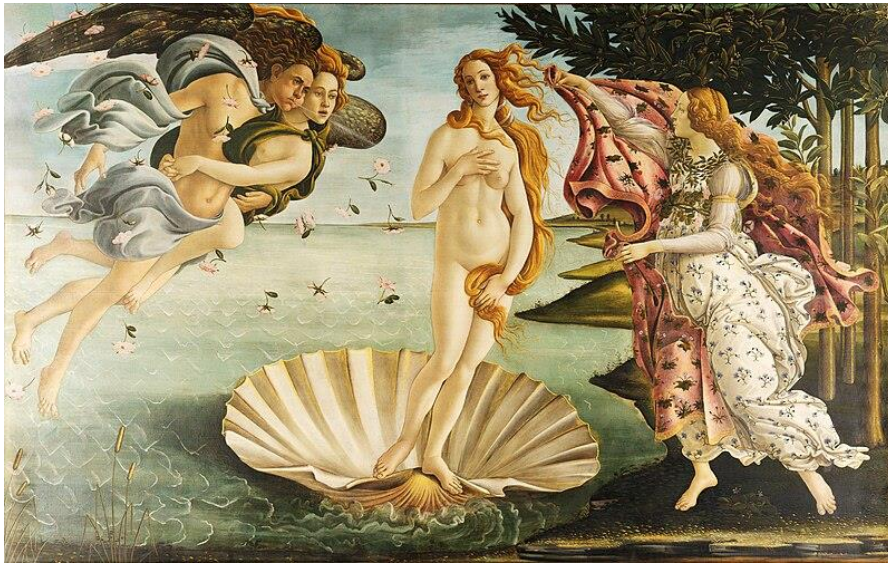
Write a synoptic essay on **ONE** of the three essay titles listed below:

1. *“Iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form”*. This is how Erwin Panofsky defined the study of subject and symbol in art. How important do you think is this kind of study for our understanding of art? Illustrate your arguments with specific examples.
2. The megalithic stones of Ġgantija as much as Phidias’s so-called Elgin Marbles were shaped with a higher purpose in mind: that of bringing together the human and the divine. Discuss this idea with reference to five examples of works of art and architecture of the ancient world. (i.e. before the fall of the Western Roman Empire)
3. Trying to see a work of art through the eyes of the people who had first set their sights upon it is one way how to understand its original meaning and power. Argue in favour or against this statement through a discussion of five works of art belonging to different eras.

(Total: 35 marks)

Paper III – HISTORY OF ART

Section (i): Critical Analysis



1.

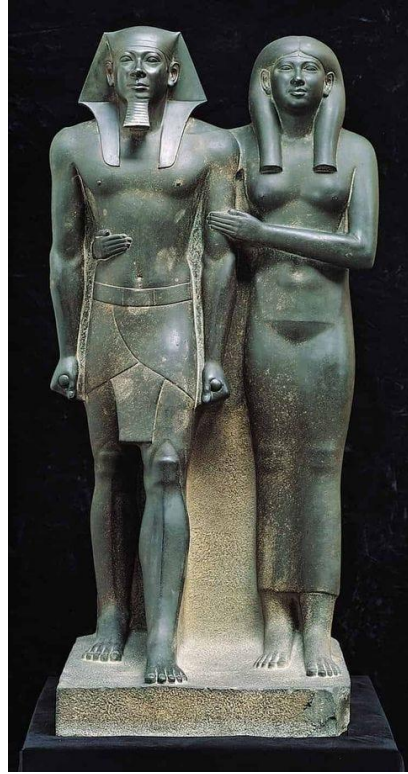


2.



3.

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



1.



2.



3.



4.



5.



6.