



AM Art Examination Regulations and Notices

The Head of Centre is to bring the following to the attention of all invigilation staff:

Examination (Drawing) Scripts

1. For Paper I and Paper II, candidates should be asked which type of paper they prefer to use:
 - a. A2 Textured **OR** A2 Smooth;
 - b. A3 (for sketching).
2. **Not** all candidates might need an A3 paper.
3. Unused paper should remain grouped with its type (A2 textured, A2 smooth, or A3).
4. Give papers to candidates requesting more papers as long as **ALL** material is collected at the end of the examination.
5. Candidates can use their own papers as long as these:
 - a. are of the same size as those provided by MATSEC (A2);
 - b. have **not** been tampered with in any way before the examination;
 - c. are authenticated by invigilation staff **before** work is commenced. Invigilators are to authenticate (a) and (b) above by writing their name and surname and signing at the back of each sheet.
6. **ALL** work done by candidates, including sketches, is to be collected at the end of the examination.
7. Lined scripts are provided for Paper III.

Note for Paper I

8. Candidates are to bring into the examination hall a folder with their "Thematic Project Work" which consists of a maximum of **FIVE** A2 sheets. The folder must be collected at the end of the examination.

Note for Paper II

9. Candidates can work on a still-life or Human Figure. No choice is offered.

Regulations and information present in MATSEC Handbook: Exam Centre and Invigilation apply for this examination.



Note to Examinations Department Regarding AM Art Examinations

Still-Life with Natural and/or Man-made Forms

1. The objects are the responsibility of MATSEC, they should be set up according to the instructions and plan provided by MATSEC.
2. **ALL** objects provided by MATSEC must be returned to MATSEC.

The Human Figure

1. Models should wear tight T-shirt and a pair of trousers. The T-shirt and trousers need to be light in colour, preferably plain (i.e. without stripes, dots, prints, etc.). Black and other very dark colours should be avoided. Models should not wear fancy jewellery.
2. Models with long hair should gather their hair.
3. Once the pose has been set, the models should try to hold it for as long as they can without too much fidgeting and moving about.
4. Breaks needed by the model are **not** included in the examination time and need to be added at the end of the session.
5. The models are **not** allowed to use of mobile phones during the exam session.
6. Silence should be kept throughout the exam session. Models are not to start any conversations with the candidates, as well as criticize or pass any comments (negative or otherwise) about the works of the candidates.
7. All models for a particular level (e.g. AM) are to be of the same gender.
8. Models should be relatively fit and flexible in order to hold the given pose for the duration of the examination.

Examination (Drawing) Scripts

9. Unused scripts should remain grouped as provided by MATSEC.

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

Directions to Candidates**(50 marks)**

Candidates should submit their Portfolio, Personal Study and Visual Journal by noon Friday 26th July 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 Second 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>

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 21st October and Friday 25th October 2024 between 8:00 a.m. – 12:00 p.m. and 14:00 p.m. – 16:00 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. **Revellers.** Create a work which engages with people at a party and the space they inhabit.
2. **Transformed by nature.** Produce a work inspired by your experience of sunken wrecks which become a rich ecosystem.
3. **The Conservation Lab.** Visit a conservation lab and produce a work which reacts to your experience.
4. **Rescued at sea.** Dangerous crossings of immigrants often result in life-threatening situations where few make it safely to land.
5. **The flea market.** Capture the colourful and busy atmosphere of stalls and objects set up for sale.
6. **Zooming in.** Look closely at open fruits and vegetables and produce a composition inspired by your findings.
7. **Antonio Sciortino at MUŻA.** Visit the hall dedicated to this artist and create a work which captures your direct involvement with the works and their space.
8. **Marsalforn and Buġibba.** Produce a work inspired by the urban deterioration of once-idyllic seaside resorts.

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:	29 th August 2024
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 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. Movement
2. Scalpels
3. Cranes
4. Concrete
5. Lifejackets
6. Knick-knacks
7. Lenses
8. Plaster
9. Metamorphosis
10. Equestrian

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 or Human Figure
DATE:	30 th August 2024
TIME:	9:00 a.m. to 12:05 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 model according to the pose indicated below. The model's pose is the responsibility of MATSEC and should be posed according to the instructions and photos provided by MATSEC.

Model's pose:

The model, with head looking left, sits on a chair with feet crossed and arms crossed over chest.

Model's dress-code:

The model should wear a tight T-shirt and a pair of 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)

SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure
DATE:	30 th August 2024
TIME:	9:00 a.m. to 12:05 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)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	2 nd September 2024
TIME:	9:00 a.m. to 12:05 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. *Allegory on the Blessings of Peace*, Peter Paul Rubens, 1630, National Gallery, London.
2. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MOMA, New York City.
3. *The Dinner Party*, Judy Chicago, 1974-79, Brooklyn Museum, 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 Two Fridas*, Frida Kahlo, 1939, Museum of Modern Art, Mexico City.
2. *My Bed*, Tracy Emin, 1998, Saatchi Gallery, London.
3. *The Scream*, Edvard Munch, 1893, Oslo Gallery of Art, Oslo.
4. *Las Meninas*, Diego Velazquez, 1656, Prado Museum, Madrid.
5. *Lamentation over the Dead Body of Christ*, Andrea Mantegna, 1490, Pinacoteca Brera, Milan.
6. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London.

(Total: 35 marks)

Please turn the page.

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 three essay titles listed below:

1. A portrait could be intimate as much as political, but it almost always tries to go beyond the mere imitation of facial features. Discuss the power of portraiture through **FIVE** examples of your choice.
2. Landscape art has been politicised, idealised and romanticised, turned into an emblem of national identity or singled out as a cause of ecological concern. Discuss the representation of land in art, from at least **THREE** different standpoints, with the help of relevant examples.
3. At times works of art strive to reach for the beyond, to touch the divine or to hint at worlds that extend further than the physical. Discuss **FIVE** examples where this yearn for the sacred and the spiritual is deeply present.

(Total: 35 marks)

Paper 3 – HISTORY OF ART

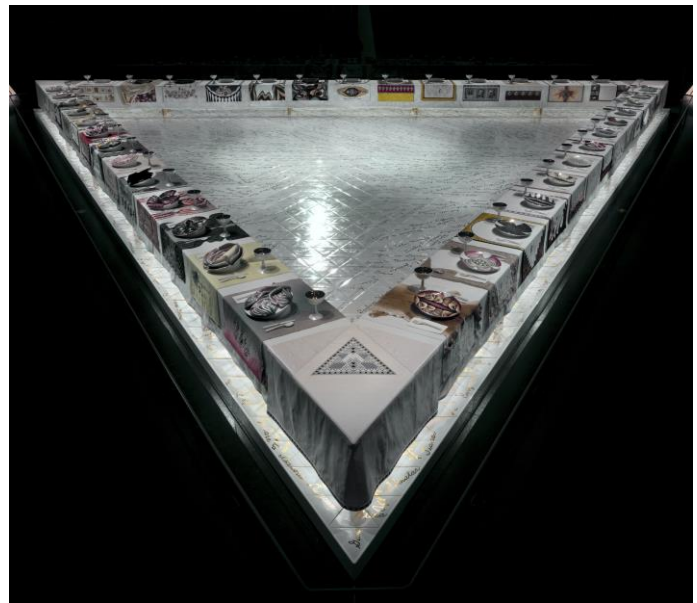
Section (i): Critical Analysis



1.



2.



3.

Paper 3–HISTORY OF ART–Section(ii): Comparative Essay

