

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD  
UNIVERSITY OF MALTA, MSIDA  
MATRICULATION EXAMINATION  
INTERMEDIATE LEVEL  
MAY 2015

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**SUBJECT:** ART  
**PAPER NUMBER:** Part I B – Thematic Project Work (100 marks)

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### Directions to Candidates

By Friday 13<sup>th</sup> March 2015, candidates should have handed in all the work pertaining to Part I A – Coursework at the MATSEC Support Unit, 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 Intermediate Matriculation Art – may be carried forward to the May 2015 session upon request.

On Thursday 4<sup>th</sup> June 2015, candidates are to insert Part I B – Thematic Project Work in the same folder submitted at the MATSEC Support Unit or the Examinations Department on Friday 13<sup>th</sup> March 2015. The Thematic Project Work is to be handed in between 8.00 a.m. and 12.00 noon or between 2.00 p.m. and 4.00 p.m. at the MATSEC Support Unit, University of Malta, or the Examinations Department, Victoria, Gozo.

The candidates’ name, signature, photograph or any material that might disclose their identity **MUST NOT** feature in any part of what is submitted for assessment.

The Thematic Project Work (Part IB) must be separated from the other sections of the coursework and be clearly distinguished by being marked accordingly.

The number and title of the starting point chosen for the Thematic Project Work (Part IB) 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 by the syllabus will not be considered. The syllabus can be accessed through the following link:  
[http://www.um.edu.mt/\\_\\_\\_data/assets/pdf\\_file/0006/188961/IM\\_04.pdf](http://www.um.edu.mt/___data/assets/pdf_file/0006/188961/IM_04.pdf)

Coursework shall remain the property of the MATSEC 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. It is therefore suggested that prior to submitting their work at the MATSEC Support Unit, candidates keep digital records of their work, particularly if they wish to exhibit their work to other institutions.

## **B – Thematic Project Work**

Candidates are required to choose ONE starting point from the following list of six options:

1. Maltese Legends
2. Clothes and Rags
3. Bereavement
4. Modern Slavery
5. Fanatic Reactions
6. Broken Glass

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 candidates' focused investigation, development, critical analysis and realization of the selected theme. The preparatory work may also suggest other valid directions of investigation of the chosen theme.

Candidates are required to communicate their understanding and thinking process through integrated images and brief annotations.

All work pertaining to the thematic project (final piece, research, preparatory studies, etc.) must be presented on FOUR A2 SHEETS (420 mm x 594 mm). The works and the relevant annotations can either 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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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	Part II – Section A: Work from Observation (100 marks)
<b>DATE:</b>	30 <sup>th</sup> May 2015
<b>TIME:</b>	10.15 a.m. to 12.15 p.m.

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**Directions to Candidates**

**Write your INDEX NUMBER, PAPER, SECTION and OPTION NUMBER within the space provided.**

**Work from Observation**

You may attempt only ONE of the two options offered – the one you indicated on the application form.

Option (i) Still-Life with Natural and/or Man-Made Forms

Option (ii) The Human Figure

This Section may be executed either in drawing or painting.

You are provided with A2 size paper (420 mm x 594 mm) but you may provide your own alternative A2 size paper provided that it is brought in as supplied by the manufacturer and is not tampered with in any way. In this case, the supervisor must endorse it **before** you start your work.

Sketches done during the examination must be handed in with the final work.

Work may be executed 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**

Candidates are to produce work from observation of a group of six objects which may include natural and/or man-made forms. The objects and their setting is the responsibility of the MATSEC examination board.

**Option (ii) The Human Figure**

The model is to assume a two-hour pose. Candidates must produce ONE QUICK STUDY OR A NUMBER OF QUICK STUDIES during the first fifteen minutes, followed by ONE IN-DEPTH STUDY during the rest of the examination time.

The model is provided by MATSEC. The pose of the model is set by the supervisor as instructed by MATSEC. The time taken for the model to rest is not included in the two-hour examination time.

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	Part II – Section A: Work from Observation (100 marks)
<b>DATE:</b>	30 <sup>th</sup> May 2015
<b>TIME:</b>	10.15 a.m. to 12.15 p.m.

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**INSTRUCTIONS TO EXAMINATION SUPERVISOR**

**Part II – Section A: Option (ii) – The Human Figure**

**Model's pose:**

The model sits frontally on a chair. His/her left hand rests on the hips while his/her right hand rests on the right thigh. His/her head turns slightly to the right. The right foot is placed slightly further forward than the left.

**Model's dress-code:**

The model should wear a tight T-shirt and trousers. Jeanswear is to be avoided. The T-shirt needs to be light in colour, preferably plain (i.e. without stripes, dots, prints, etc). Black and other very dark colours should be avoided.

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	Part II – Section B: History of Art – Critical Analysis (100 marks)
<b>DATE:</b>	30 <sup>th</sup> May 2015
<b>TIME:</b>	9.00 a.m. to 10.00 a.m.

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**Directions to Candidates**

**Write your INDEX, PAPER, SECTION AND QUESTION NUMBER within the space provided.**

Choose TWO of the six works presented below and write an in-depth critical analysis on each one.

Place the works in their general stylistic and historical context, discuss the contribution of the particular artists (when known), the iconography, meaning and the formal and technical characteristics of the works. Although the list refers to painting and sculpture, you are encouraged to also refer to other art forms.

You are advised to spend 30 minutes on each critical analysis.

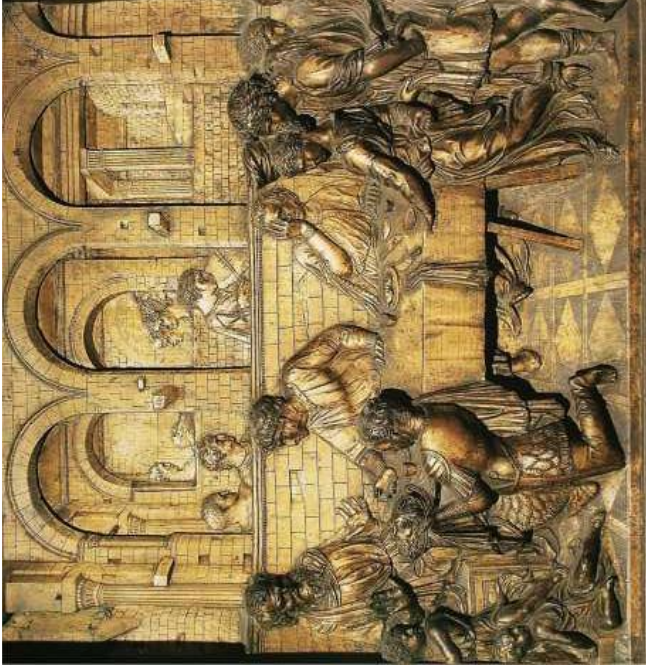
1. *Wilton Diptych*, c. 1400, National Gallery, London
2. *Feast of Herod*, Donatello, c. 1425, Cathedral Baptistery, Siena
3. *Madonna with the Long Neck*, Parmigianino, c. 1532, Uffizi Gallery, Florence
4. *Las Meninas*, Diego Velazquez, 1656, Museo del Prado, Spain
5. *Third of May 1808*, Francisco de Goya, 1814, Museo del Prado, Madrid
6. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London

Section B – History of Art – Critical Analysis

1.



2.



3.



4.



5.



6.



## INSTRUCTIONS TO MATSEC

Thematic Project Work titles: to be received by candidates at least three weeks before the commencement of the MATSEC examinations.

Candidates must choose only ONE option from the two options provided i.e. Still-Life or The Human Figure as indicated by them on the application form.

All models should be of the same gender.

List of Objects needed for Work from Observation:

1. Apple
2. Duster
3. Wine bottle
4. Champagne glass
5. Newspaper
6. Packet of paper napkins (cube form)