

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
INTERMEDIATE LEVEL
SEPTEMBER 2017

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

DIRECTIONS TO CANDIDATES

By Monday 14th August 2017, candidates must hand 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 the examination – may be carried forward to the September 2017 session upon request. Such a request may be made by sending an e-mail to matsec@um.edu.mt.
- Candidates who sat for the examination during the May 2017 session have their coursework mark automatically carried forward to the September 2017 session unless a request stating otherwise is received from the candidate.
- New inserts (the total of which should not exceed the number stipulated by the syllabus) may be added to the coursework submitted during the May 2017 session by Monday 14th August 2017.
- A new coursework altogether may be submitted by Monday 14th August 2017.

All new inserts should be marked clearly with the words 'September 2017 Session' and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo by Monday 14th August 2017 as instructed in the timetable online.

On Thursday 7th September 2017, candidates are to submit Part I B – Thematic Project Work at the MATSEC Support Unit or the Examinations Department, Victoria, Gozo. The Thematic Project Work is to be handed in between 8.00 a.m. and 12.00 noon.

The candidate's name, signature, photograph/s, self-portrait/s or any material that might disclose his/her identity **must not** feature in any part of what is submitted for assessment (including on the folder itself).

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

The **number** and **title** of the starting point chosen for the Thematic Project Work (Part I B) 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 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/__data/assets/pdf_file/0010/315595/IM04.pdf

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 the MATSEC Support Unit (during the week starting Monday 30th October 2017 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 the MATSEC Support Unit, or the Examinations Department, Victoria, Gozo, candidates keep digital records of their work, particularly if they wish to exhibit their work to other institutions.

PART I B – THEMATIC PROJECT WORK

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

1. **Old age.** “How beautifully leaves grow old. How full of light and colour are their last days.” John Burroughs (1837-1921).
2. **Fear** may be physical, emotional, mental and spiritual. Produce a personal visual response to this statement.
3. **The fast lane.** Is Aesop’s fable *The Hare and the Tortoise* still relevant today?
4. **Ups and downs.** “No winter lasts forever; no spring skips its turn.” Hal Borland (1900-1978).
5. **Raindrops....keep falling on my head.**
6. Concrete **wave-breakers** or natural boulders do not only protect the coastline but may also be visually stimulating. Create a semi-abstract composition from your studies of such structures.

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 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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MATRICULATION EXAMINATION
INTERMEDIATE LEVEL
SEPTEMBER 2017

SUBJECT:	ART
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	1st September 2017
TIME:	10:15 a.m. to 12:20 p.m.

DIRECTIONS TO CANDIDATES

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

SECTION A: 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.

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. The paper 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.

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 are the responsibility of the MATSEC Examinations Board.

Option (ii) The Human Figure

The model is provided by MATSEC and is to assume a two-hour pose not including the rest intervals. The pose of the model is set during the examination session by the supervisor as instructed by MATSEC. The rest intervals taken by the model will be added at the end of the session.

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.

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SUBJECT:	ART
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	1st September 2017
TIME:	10:15 a.m. to 12:20 p.m.

INSTRUCTIONS TO EXAMINATION SUPERVISOR

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

Model's pose:

The model sits frontally on a chair with his / her legs slightly apart. His / her shoulders lean slightly forward as he / she holds the right knee with his / her right hand and the left knee with his / her left hand, thus shifting the weight of the torso on the hands and knees. The head faces forward and tilts slightly downwards towards the ground.

Model's dress-code:

The model should wear a tight T-shirt and trousers. Jeanswear is to be avoided. 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 are to be avoided.

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SUBJECT:	ART
PAPER NUMBER:	Part II – Section B: History of Art – Critical Analysis (100 marks)
DATE:	1st September 2017
TIME:	9:00 a.m. to 10:05 a.m.

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.

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

It is suggested that you spend 30 minutes on **each** of the two critical analyses.

1. *Menkaure and Khamerernebtj*, c. 2525-2470, Museum of Fine Arts, Boston
2. *Last Judgment*, Gislebertus, c.1130, St Lazarus Cathedral, Autun
3. *Lamentation over the Dead Christ*, Andrea Mantegna, 1490, Pinacoteca di Brera, Milan
4. *Rain, Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London
5. *Les Femmes d'Alger (O. J. Version O)*, Pablo Picasso, 1907, MoMA, New York City
6. *Speed*, Antonio Sciortino, 1937, National Museum of Fine Arts, Valletta

INSTRUCTIONS TO MATSEC

Thematic Project Work starting points: 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 – that indicated by them on the application form.

All models should be of the same gender.

List of Objects needed for Work from Observation – Still-Life:

1. plastic bucket
2. small plastic spade
3. floor cloth
4. large beer glass
5. bar of soap
6. large bottle of laundry detergent

1.



2.



3.



4.



5.



6.

