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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 2020, 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 the examination – may be carried forward to the 2020 First session upon request. Such a request should be made by sending an e-mail to [matsec@um.edu.mt](mailto:matsec@um.edu.mt). The coursework mark that can be carried forward does not include that of the Thematic Project”.

On Monday 8<sup>th</sup> June 2020, candidates are to insert Part I B – Thematic Project Work in the same folder submitted at the MATSEC Support Unit or the Examinations Department, Victoria, Gozo on Friday 13<sup>th</sup> March 2020. The Thematic Project Work is to be handed in at the MATSEC Support Unit, University of Malta, Msida or the Examinations Department, Victoria, Gozo between 8.00 a.m. and 12.00 noon or between 2.00 p.m. and 4.00 p.m.

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.

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 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 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/matsec/syllabi>

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 (on the 20<sup>th</sup> and 21<sup>st</sup> August 2020 between 8.00 a.m. and 12.30 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.

## **SECTION 1B – THEMATIC PROJECT WORK**

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

1. **Industrialization** and the changing urban landscape have been interpreted by artists such as Mario Sironi (1885-1961). Produce a work inspired by your reaction to the rapidly-changing urban environment (Environment – interior and exterior spaces from a physical and/or social perspective).
2. **Dogs** are incredible friends to people, and they have been companions through centuries. Create a composition that illustrates the bond between man and dog based on your personal studies.
3. Create a composition inspired by this *haiku*:  
"O snail  
Climb Mount Fuji  
But slowly, slowly!"  
Kobayashi Issa (1763-1828), Japanese poet.
4. **The power of nature** – a volcanic eruption. Create an abstract work inspired from the formation of smoke clouds.
5. **The lungs of the planet** .... save the trees, save earth. Create a work or a poster to promote greater sensitivity to the importance of trees for the survival of life on earth.
6. **At the kitchen sink** after Sunday lunch. Produce a work which captures the clutter of pots, utensils, plates etc one finds at the kitchen sink after a large meal.

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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SUBJECT:	<b>Art</b>
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	3 <sup>rd</sup> October 2020
TIME:	10:15 a.m. to 12:20 p.m.

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### **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. 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 handed in with the final work.

Work may be executed 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**

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 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 the MATSEC Board. 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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<b>SUBJECT:</b>	<b>Art</b>
<b>PAPER NUMBER:</b>	Part II – Section A: Work from Observation (100 marks)
<b>DATE:</b>	3 <sup>rd</sup> October 2020
<b>TIME:</b>	10:15 a.m. to 12:20 p.m.

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**INSTRUCTIONS TO EXAMINATION SUPERVISOR****Part II – Section A: Option (ii) The Human Figure****Model's pose:**

The model is seen from the back as he/she stands facing a table. His/her right leg is bent forward at the knee while the left is held straight slanting backward. The weight of the torso is taken by both hands that rest upon the table.

**Model's dress-code:**

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



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SUBJECT:	<b>Art</b>
PAPER NUMBER:	Part II – Section B: History of Art – Critical Analysis (100 marks)
DATE:	3 <sup>rd</sup> October 2020
TIME:	9:00 a.m. to 10:05 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.

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 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. *Lamentation over the Dead Christ*, Giotto di Bondone, 1306, Scrovegni Chapel, Padua
2. *The Holy Trinity*, Masaccio, c. 1427, Santa Maria Novella, Florence
3. *Crucifixion* (Isenheim Altarpiece), Matthias Grunewald, c. 1515, Unterlinden Museum, Colmar
4. *Et in Arcadia Ego*, Nicola Poussin, 1655, Louvre, Paris
5. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London
6. *St Jerome*, Giuseppe Cali, c. 1882, Sacro Cuor, Sliema

## **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.

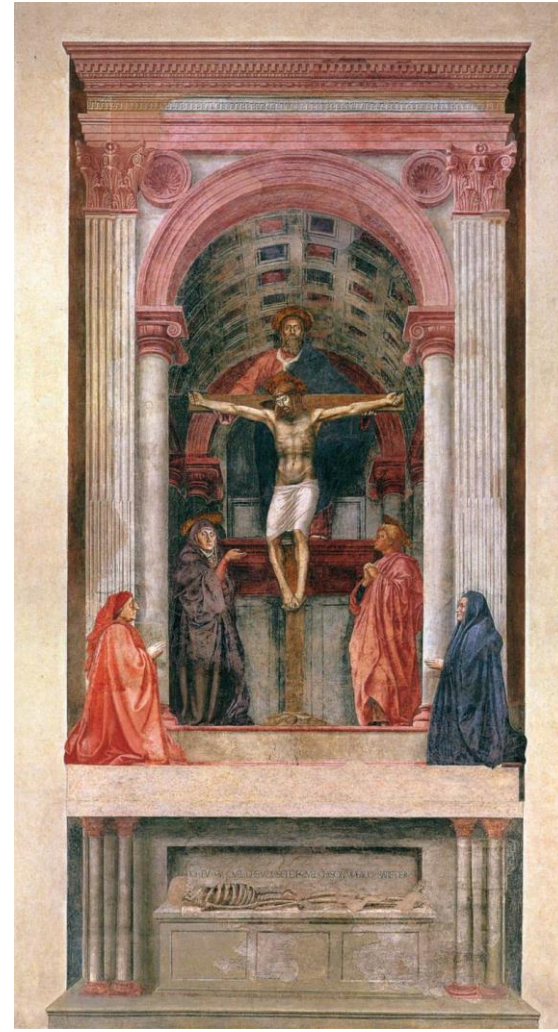
List of Objects needed for Work from Observation:

1. A shoe cardboard box
2. A kitchen towel
3. A wine bottle
4. A large plate
5. An apple
6. A mandarin or an orange

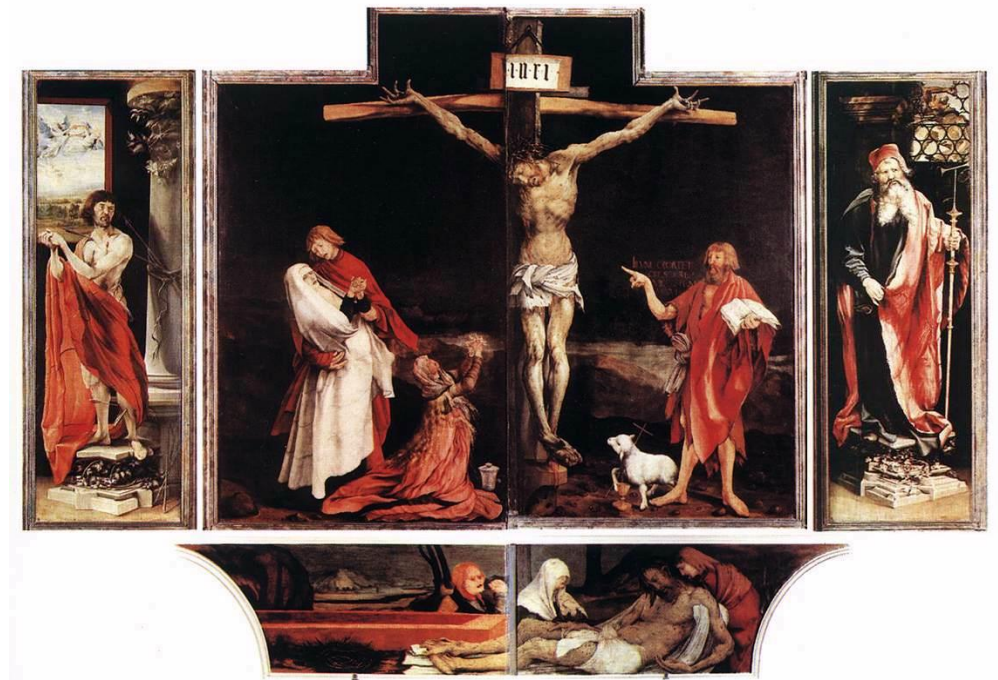
1.



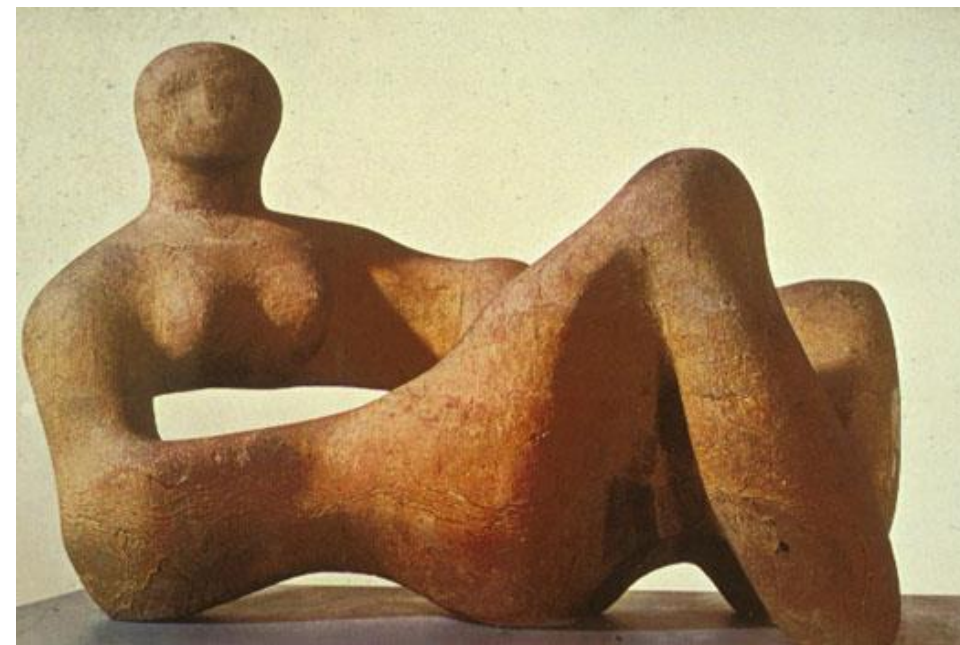
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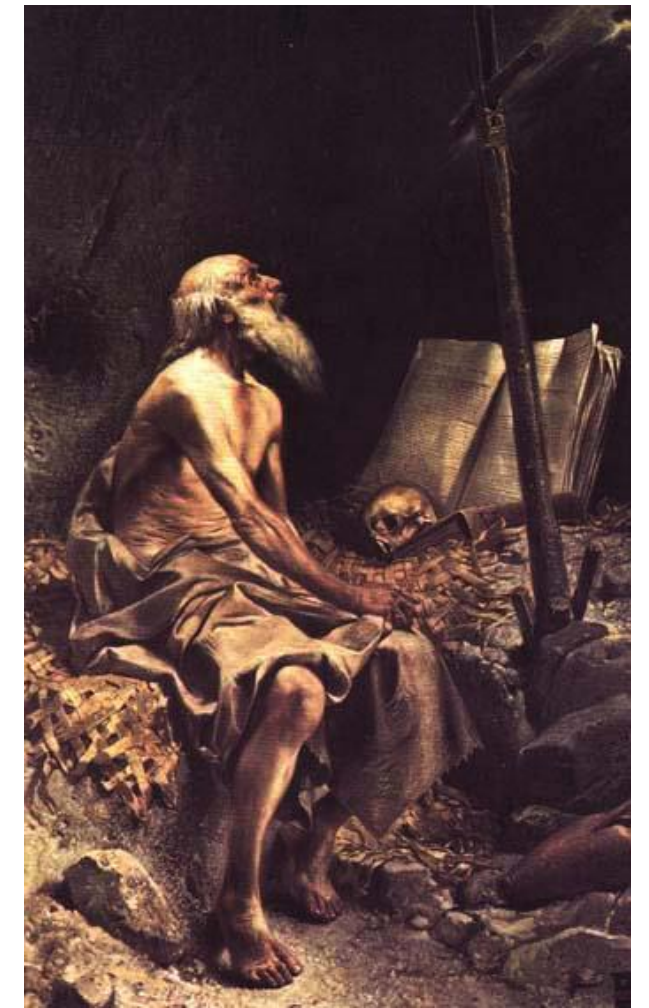
3.



4.



5.



6.