

AM SYLLABUS 2018

ART

AM 04

SYLLABUS

Art AM 04
Syllabus

(Available in September)

Paper I (3 hrs) + Paper II (3 hrs) + Paper III (3 hrs) + Coursework

SYLLABUS CONTENT

Aims

1. To explore themes and ideas through investigation, experimentation and analysis and to generate creativity and expressivity into the artistic process;
2. To improve expressive qualities and communicative abilities through experimentation and technical proficiency;
3. To cultivate aesthetic and critical judgement;
4. To develop a critical approach to the evaluation of works of art within their historical context;
5. To approach the study of art reflectively and critically, using specific works of art as primary sources.

Assessment Objectives

Candidates will be assessed on their ability to:

1. demonstrate technical proficiency in visual art;
2. use different artistic media skilfully and sensitively;
3. respond to themes and stimuli through research, and the development and expression of ideas and form;
4. discuss knowledgeable and critically the history of art.

Subject Content

The subject content is determined by the aims and assessment objectives of the syllabus. This is achieved by:

1. research, rigorous exploration and extended development of particular themes and ideas;
2. experimentation, sensitivity and proficiency in the use of media;
3. an investigative, confident and well-structured approach to the recording of observations;
4. a critical knowledge of history of art and an appropriate use of artistic terminology.

Scheme of Assessment

All percentages shown in the scheme of assessment reflect the final global mark. Papers 1, 2, 3 and the Coursework translate to the percentages shown hereunder.

Coursework (37.5%)

Each component of the Coursework translates to the percentages indicated below.

Portfolio (10%)
Personal Study (7.5%)
Visual Journal (7.5%)

Thematic Project Work – 6 weeks (12.5%)

Paper 1 – three (3) hours (12.5%)

Extended Thematic Project

Paper 2 – three (3) hours (25%)

Work from Observation: Still-life or Human Figure.

Paper 3 – three (3) hours (25%)

History of art written examination paper divided into 3 sections:

Section i: Critical analysis (7.5%)
Section ii: Comparative essay (8.75%)
Section iii: Synoptic essay (8.75%)

Summary of Requirements

Coursework

The candidates should submit all two-dimensional work relating to the 'Portfolio', 'Personal Study' and 'Visual Journal' in one folder provided by the candidates themselves. The folder must be a standard, commercially available one. The folder should not exceed 720mm (width) x 530mm (height) x 40mm (depth) in size, and should not be altered in any way. The folder should be handed in to MATSEC properly closed.

Candidates must not include their name, signature or any other means of identification on/in their Art folder. The folder must neither include the submission of self-portraits.

Each part of the folder must be separated from the other sections and 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 tutors 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. The folder should be handed in to the MATSEC Board on the date, time and venue indicated by the MATSEC Support Unit. Folders not adhering strictly to the rules and regulations will not be accepted or assessed.

Portfolio

The candidates must submit a selection of works (may include design projects) which they consider to be the best representation of the work they carried out during their course of studies. The selection must include work from observation as well as other work related to research and development. The works should cover the areas of (a) THINGS – natural forms and man-made forms, (b) LIFE – people and/or animals, and (c) ENVIRONMENT – interior and exterior spaces from a physical and/or social perspective.

The portfolio should show the candidates' ability to use a variety of media. Photographs which document large works, three dimensional works, installations and other works, can be included. At least TEN finished works must be included with other research and preparatory studies and photographic documentation.

All portfolio material (finished works, research, preparatory studies, etc.) must be presented on TEN A2 sheets (420mm x 594mm). The works can be either directly executed on, or affixed to the said sheets. The candidates are to use their discretion as to whether to use one or both sides of each of the ten sheets.

Personal Study

The candidates must present work, which may include design projects on one theme related to the three general guidelines indicated hereunder. The guidelines are intended to give the candidates ample freedom to choose and develop the theme and ideas that are of interest to them. The candidates may select the theme in consultation with their tutors.

The theme should fall under one of the following areas: (a) THINGS – natural forms and man-made forms, (b) LIFE – people and/or animals, (c) ENVIRONMENT – interior and exterior spaces from a physical and/or social perspective.

The personal study is meant to test the candidates' ability to develop a theme of their own choice. The work presented must show the candidates' focused investigation, development, critical analysis and realization of the selected theme. The personal study may also suggest other valid directions of investigation of the theme selected. A final work is not compulsory.

The candidates may use any medium but the use of a variety of media, which may include computer-generated images (the work, including backgrounds, must be entirely the candidate's own) is highly recommended. Candidates are required to communicate the reasons and ideas behind their choice as well as the thinking process through integrated images and annotations.

Two-dimensional work and supporting documentation pertaining to the personal study must be presented on SEVEN A2 SHEETS (420 mm x 595 mm). The candidates can use their discretion as to whether to use one or both sides of the seven sheets. The works and the relevant annotations can be carried out directly, or pasted onto the presentation sheets, which are to be numbered and clearly marked accordingly.

In this section candidates may submit ONE work in three-dimensional media. Candidates wishing to submit any three dimensional work must pack it in a box not exceeding 500mm x 500mm x 500mm. Candidates submitting three-dimensional work should also submit supporting documentation on seven A2 sheets. It is the responsibility of the candidate to ensure that the work is appropriately packed so as to avoid breakage. The work should be packed in such a way as to facilitate easy re-packing by the examiners. Photographic documentation of larger work may also be submitted. Boxes not adhering strictly to the rules and regulations will not be assessed.

Visual Journal

The candidates must submit a journal containing a combination of sketches, drawings, cuttings, and annotations testifying to the candidates' investigative and creative processes during the course of studies. Art-historical references and documentation of primary and secondary sources are to be included where applicable.

The candidates are free to design the format of their journal but the size should not exceed 300 mm x 300 mm.

Thematic Project Work

Candidates are required to choose one starting point from a list of eight options provided by the MATSEC Board.

The starting points are supplied by the MATSEC Board at least three weeks before the commencement of the MATSEC examinations and at least six weeks before the commencement of the Extended Thematic Project.

Emphasis should be placed on investigative research, development and realisation of ideas. The starting points are taken from the following areas: (a) THINGS – natural forms and man-made forms, (b) LIFE – people and/or animals, and (c) ENVIRONMENT – interior and exterior spaces from a physical and/or social perspective.

The thematic project work must include ONE Final Piece along with 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 theme selected other than that leading to the final piece.

Candidates are required to communicate their understanding and thinking process through integrated 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 (420mm x 594mm). The works and the 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.

Candidates are to take their Thematic Project Work with them, when sitting for the Paper 1 Extended Thematic Project, to be used for reference purposes only. The Thematic Project Work must be submitted as part of the coursework, on the date and venue established by the MATSEC Board.

Paper 1

Extended Thematic Project

This is a three-hour examination executed in drawing or painting, held under examination conditions.

The aim of the paper is to test the candidates' creative response to stimuli given under examination conditions. Candidates are required to take as a starting point their thematic project work in order to introduce new ideas linked to their original project and to develop them in the direction suggested by the chosen stimulus. A finished piece is not compulsory but candidates are expected to be able to demonstrate, through investigation and exploration, how the project might be developed further. Candidates must communicate their understanding and thinking process by including brief annotations.

Candidates must bring the Thematic Project Work into the examination room for reference purposes only. No part of the thematic project work brought in the examination hall should be presented with

this paper. The thematic project work is to be submitted to the MATSEC Board on the date and time indicated by the MATSEC Support Unit. All the work created during the Extended Thematic Project is to be handed in at the end of the examination session.

Ten specific themes/stimuli are offered. Typical examples of these could be 'teeth', 'raindrops', 'mirrors', 'words', etc. Candidates must choose one that clearly diverges from the title of their Thematic Project Work.

The work is to be carried out on an A2 PAPER (420mm x 594mm) provided by MATSEC. There is no limit to the number of sheets submitted by candidates.

Candidates may choose to execute their work either 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. The candidates have to provide their own media, fixatives, easel, drawing board, paper-clips etc.

Paper 2

Work from Observation: Still-life or Human Figure

This is a three-hour examination executed in drawing or painting, held under examination conditions. Candidates are to draw or paint from observation either from "still-life which may include natural and man-made forms" or 'the human figure'. No choice is offered.

The work is to be carried out on an A2 PAPER (420mm x 594mm) provided by MATSEC. Sketches done during the examination must be handed in with the final work.

Candidates may choose to execute their work either 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. The candidates have to provide their own media, fixatives, easel, drawing board, paper-clips etc.

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 man-made forms.

The objects and their setting is the responsibility of the MATSEC examinations board.

The Human Figure

The examination consists of a three-hour pose. Candidates must produce two quick studies of about 10 to 15 minutes each, followed by one in-depth study during the rest of the examination time. Breaks needed by the model are not included in the examination time.

The model is provided by the MATSEC Board. The model is instructed by the MATSEC Board with regard to dress-code and pose. The pose of the model is set by the supervisor as instructed by the MATSEC Board.

Note on Paper during Art Practical Examination Sessions

Should candidates wish to bring their own paper, they may do so provided that the papers have the same dimensions as those used in the exam and that they are brought in as supplied by the manufacturer and are not tampered with in any way. When candidates bring their own paper/s, these need 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.

Paper 3 - History of Art

Of the 100 marks allotted to this paper, section i carries 30 marks whereas sections ii and iii carry 35 marks each.

For this section the candidates must have a good overall knowledge of the various periods in the history of art from Prehistory to Contemporary.

The candidates are required to answer in essay form.

The syllabus provides a list of seventy-five works which is meant to serve as a reference guiding students towards an introductory understanding of the history of western art.

The list of works covers the history of art from the Prehistoric to the Contemporary periods. Students are encouraged to refer to other works apart from those listed.

List of Works

1. *Sleeping Lady*, c. 3300-3000 BC, National Museum of Archaeology, Valletta
2. *Menkure and Khamerernebtj*, c. 2525-2470 BC, Museum of Fine Arts, Boston
3. *Statues of Two Youths*, Polymedes of Argos, c. 580 BC, Delphi Museum, Delphi
4. *Discobolus* (Roman copy), Myron of Eleutherae, 450 BC, Palazzo Massimo alle Terme, Rome
5. *Laocoon and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c. 25 BC, Vatican Museums, Rome
6. *Trajan's Column*, 113, Trajan Forum, Rome
7. *Sarcophagus of Junius Bassus*, c. 356, St Peter's Treasury, Rome
8. *Miracle of the Loaves and Fish*, 520, San Apollinare Nuovo, Ravenna
9. *Book of Kells*, c. 800, Trinity College Library, Dublin
10. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
11. *Last Judgment*, Gislebertus, c. 1130, St Lazarus Cathedral, Autun
12. *Melchisedek, Abraham, Moses, Samuel and David*, 1194, Our Lady of Chartres Cathedral, Chartres
13. *Pulpit*, Nicola Pisano, 1260, Cathedral Baptistery, Pisa
14. *Lamentation over the Dead Christ*, Giotto di Bondone, 1306, Scrovegni Chapel, Padua
15. *Maesta*, Duccio di Buoninsegna, c. 1308, Cathedral Museum, Siena
16. *Annunciation*, Simone Martini, 1333, Uffizi Gallery, Florence
17. *Wilton Diptych*, c.1400, National Gallery, London
18. *Feast of Herod*, Donatello, c. 1425, Cathedral Baptistery, Siena
19. *The Holy Trinity*, Masaccio, c. 1427, Santa Maria Novella, Florence
20. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London
21. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence
22. *Lamentation over the Dead Christ*, Andrea Mantegna, 1490, Pinacoteca di Brera, Milan
23. *Last Supper*, Leonardo da Vinci, 1495-1498, Santa Maria delle Grazie, Milan
24. *Adam and Eve*, Albrecht Durer, 1504, Museum of Fine Arts, Boston
25. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
26. Ceiling Fresco, Michelangelo Buonarroti, 1508-1512, Sistine Chapel, Rome
27. *Philosophy (School of Athens)*, Raphael Sanzio, 1510-1511, Vatican Museums, Rome
28. *Crucifixion (Isenheim Altarpiece)*, Matthias Grunewald, c. 1515, Unterlinden Museum, Colmar
29. *Madonna with Saints and Members of the Pesaro Family*, Titiano Vecelli, 1519-1528, S. Maria dei Frari, Venice
30. *Madonna with the Long Neck*, Parmigianino, c. 1532, Uffizi Gallery, Florence
31. *The Ambassadors*, Hans Holbein the Younger, 1533, National Gallery, London
32. *The Burial of the Count of Orgaz*, El Greco, 1586-1588, Santo Tome, Toledo
33. *Rape of the Sabine Women*, Giambologna, 1574-1582, Loggia dei Lanzi, Florence
34. *Last Supper*, Tintoretto, 1590-1594, San Giorgio Maggiore, Venice
35. *Assumption of the Virgin*, Annibale Carracci, 1600, Santa Maria del Popolo, Rome
36. *Beheading of St John*, Caravaggio, 1608, Oratory of St John, Valletta
37. *Allegory on the Blessings of Peace*, Peter Paul Rubens, 1630, National Gallery, London
38. *Self-Portrait with Two Circles*, Rembrandt van Rijn, 1642, Kenwood House, London

39. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
40. *Meeting of Pope Leo with Attila*, Alessandro Algardi, 1646-1653, St Peter's Basilica, Rome.
41. *Et in Arcadia Ego*, Nicola Poussin, 1655, Louvre, Paris
42. *Las Meninas*, Diego Velazquez, 1656, Museo del Prado, Spain
43. *Life and Death of St John the Baptist*, Mattia Preti, 1661, St John's co-Cathedral, Valletta.
44. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, National Museum of Fine Arts, Valletta
45. *Triumph of the Name of Jesus*, Giovanni Battista Gaulli, 1676-1679, Il Gesu, Rome
46. *Grandmaster Emmanuel Pinto de Fonseca*, Antoine de Favray, 1747, St John's co-Cathedral (Mgr Coleiro Hall), Valletta
47. *The Swing*, Jean-Honore Fragonard, 1767, Wallace Collection, London
48. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels
49. *Napoleon as Mars the Peacemaker*, Antonio Canova, 1802-1806, Apsley House, London
50. *Third of May 1808*, Francisco de Goya, 1814, Museo del Prado, Madrid
51. *The Haywain*, John Constable, 1821, National Gallery, London
52. *Rain, Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London
53. *Gare St. Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
54. *St Jerome*, Giuseppe Cali, c. 1882, Sacro Cuor, Sliema.
55. *A Bar at the Folies-Bergere*, Edouard Manet, 1882, Courtauld Institute, London
56. *Self-Portrait*, Vincent van Gogh, 1889, Musée d'Orsay, Paris
57. *The Scream*, Edvard Munch, 1893, National Gallery of Oslo, Oslo
58. *Still-life with Cherub*, Paul Cezanne, 1895, Courtauld Institute, London
59. *Les Femmes d'Alger (O. J. Version O)*, Pablo Picasso, 1907, MoMA, New York City
60. *La Desserte*, Henri Matisse, 1908, Hermitage Museum, St. Petersburg
61. *Composition VI*, Wassily Kandinsky, 1913, Hermitage Museum, St. Petersburg
62. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MoMA, New York City
63. *Self-Portrait as a Soldier*, Ernst Ludwig Kirchner, 1915, Allen Memorial Art Museum, Oberlin, Ohio
64. *Persistence of Memory*, Salvador Dali, 1931, MoMA, New York City
65. *Speed*, Antonio Sciortino, 1937, National Museum of Fine Arts, Valletta
66. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London
67. *The Two Fridas*, Frida Kahlo, 1939, Museum of Modern Art, Mexico City
68. *Number One (Lavender Mist)*, Jackson Pollock, 1950, National Gallery of Art, Washington
69. *Marilyn Monroe*, Andy Warhol, 1962, Tate Liverpool, Liverpool
70. *Child with Toy Hand Grenade in Central Park*, Diane Arbus, 1962, New York City
71. *Xandru L-Imhabba (Preach Love)*, Antoine Camilleri, c. 1970, National Museum of Fine Arts, Valletta
72. *The Dinner Party*, Judy Chicago, 1974-1979, Brooklyn Museum, New York City
73. *Standing by the Rags*, Lucien Freud, 1988, Tate Gallery, London
74. *My Bed*, Tracy Emin, 1998, Saatchi Gallery, London
75. *Quintet of the Unseen*, Bill Viola, 2000, Blain/Southern, London

Paper 3 examines the students' ability to write (i) a Critical Analysis, (ii) a Comparative Essay and (iii) a Synoptic Essay.

(i) Critical Analysis

Three colour plates of artworks selected from the seventy-five listed works will be provided for this section. These three are to be different from the ones chosen for the comparative essay in Section (ii).

Candidates are expected to write an in-depth critical analysis on ONE of the three works presented. Essential to a satisfactory analysis is a discussion of:

- The general stylistic and historical context;
- The contribution of the particular artist (when known);
- The iconography and meaning;
- Formal and technical details.

The candidates should go beyond a mere description of the reproduction. The information given by the paper setters i.e. the name of the artist, date of execution and location, is essential, but its repetition in the essay does not gain the candidate any marks.

(ii) Comparative Essay

Six colour plates of artworks, selected from the seventy-five listed works, will be provided for this section. The six colour plates presented are different from the ones for the Critical Analysis in Section i.

Candidates are expected to write an essay analysing, comparing and contrasting AT LEAST THREE of the six works presented.

(iii) Synoptic Essay

A choice of three essay titles of a synoptic nature, each one dealing with a different theme, from the eight themes listed hereunder, is provided.

Candidates are to answer only ONE question in synoptic essay form.

List of Themes

1. Spaces and Places

Art is the mirror of everyday surroundings. This kind of art refers to artworks pertaining to the representation of the natural and built environment.

2. The Narrative Element

This kind of art describes events that people find themselves in as a result of religious or socio-political factors. The sequence of events unfolding over time is often represented through a single or multiple image as is the case with reportage, history and religious paintings amongst others.

3. Portraiture and the Human Form

The human body in art is expressed in a variety of forms. Often enough, the figurative representation goes beyond the mere reproduction of the physical qualities including also psychological qualities and symbolic meanings. It may also become a vessel for visual narratives. The human form has been idealized, stylized and transformed according to the development of different cultures and societies. The same applies to the genre of portraiture.

4. Ways of Seeing

The common beliefs of a particular culture, the social and political aspects of a particular period in time might have been major influences on one's views. On the other hand, artists' interpretations remained somehow individual. Artworks from different periods and by different artists show how common ideas and subjects have been shared by some and challenged by others.

5. Balance and Movement

Balance and Movement are considered to be two main artistic principles which artists through the ages have discovered, developed and incorporated in their compositions. Balance refers to the visual weight in a picture and how it is compositionally divided. Movement is related to rhythm. Movement allows the artist to convey the feeling of motion and to guide the viewer's eyes throughout the artwork.

6. The Sacred and the Spiritual

Sacred art is manifested in artistic imagery through religious inspiration and motifs. Sacred art is intended to stimulate the mind to the Spiritual. Sacred art involves the artist's religious traditions and the ways in which it was artistically represented throughout the ages. The Spiritual element in art is concerned with metaphysical aspects of the soul or spirit. It guides the viewer's mind to a better understanding of those elements which are set apart from everyday life.

7. Symbolism

In its broad sense, symbolism is the practice of representing an object, action or idea that represents something other than itself. This is often done by resemblance or association and expresses things or ideas of a more abstract nature. Throughout the ages, artists have used symbolism to convey religious, political or personal ideas.

8. The Medium as an Artistic Expression

The medium is the vehicle through which the artist communicates ideas and/or feelings. Throughout the ages, artistic mediums have been invented and abandoned. The characteristics of each medium can offer the artists particular advantages, but at the same time they challenge them with a number of limitations.

Grade Descriptors

Grade A

Knowledge, skills and understanding: an intelligent and purposeful approach
Recording of observations and ideas: a dynamic, thorough, researched and organized approach
Evaluation and analysis of sources and processes: a mature and critical approach
Exploration and development of forms and ideas: a reflective, resourceful and skilfully integrative approach
Response: imaginative and fluent; perceptive of the artistic environment

Grade C

Knowledge, skills and understanding: a thoughtful and relevant approach
Recording of observations and ideas: a confident, well researched and organized approach
Evaluation and analysis of sources and processes: a thoughtful and critical approach
Exploration and development of forms and ideas: an effective, researched and well integrated approach
Response: creative; an informative engagement with the artistic environment

Grade E

Knowledge, skills, and understanding: show basic abilities in approach
Recording of observation and ideas: an adequate, satisfactory, researched and organized approach
Evaluation and analysis of sources and processes: a modest and critical attempt
Exploration and development of forms and ideas: a relevant, investigative and adequately controlled approach
Response: personal; conscious of the artistic environment

Reference List - Art Practice

Suggested Reference

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Further Reference

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Reference List – History of Art

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Further Reading

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D'Alleva, A. (2010). *How to Write Art History* (2nd Revised Edition). London: Laurence King.

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Farthing, Stephen. (2010). *Art: The Whole Story*. London: Thames & Hudson Ltd.

Pooke, G., & Newall, D. (2010). *Art History: The Basics*. London: Taylor & Francis Ltd.

Smith, L., & Lucie-Smith, E. (2000). *Visual Arts of the 20th Century*. New Jersey: Prentice Hall.