

IM SYLLABUS (2024)

ART

IM 04

SYLLABUS

Art IM 04
Syllabus

(Available in September)

Part I: Coursework+ (3 weeks) Project, Part II: Work from Observation (2 hrs) + History of Art (1 hr)

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 approach art reflectively and critically, using specific works of art as primary sources;
4. To develop a critical approach to the evaluation of works of art within their historical context.

Assessment Objectives

Candidates will be assessed on their ability to:

1. interpret and respond to artistic stimuli;
2. research, develop and express concepts and form;
3. use different artistic media skilfully and sensitively;
4. discuss knowledgeably 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 the history of art and an appropriate use of artistic terminology.

Scheme of Assessment

Part I A, I B, Part II Section A and Section B are each marked out of a 100 marks. They translate to the percentages shown hereunder.

Part I A - Coursework (25%)

- A (i) Portfolio (10%)
- A (ii) Personal Study (7.5%)
- A (iii) Visual Journal (7.5%)

Part I B – Thematic Project Work (25%)

Part II (50%)

This is a three hour paper carried out under examination conditions comprising two sections:

Section A: Work from Observation – two (2) hours (25%)

This section offers two options:

- (i) Still-life with Man-made and Natural Forms
- (ii) The Human Figure

Section B: History of Art – one (1) hour (25%)

A short break between Section A and Section B will be given.

The assessment of each and every part and section of the assessment scheme is strictly under the responsibility of the MATSEC board.

Summary of Requirements

Part I A – Coursework

The candidates should submit all two-dimensional work falling under Part I in one folder provided by the candidates themselves. The folder must be a standard, commercially available one. The folder should not exceed 720 mm (width) x 530 mm (height) x 40 mm (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:

- A (i) Portfolio
- A (ii) Personal Study
- A (iii) Visual Journal
- B Thematic Project Work

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 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 for two-dimensional work, or the box in case of three-dimensional work should be handed in to the MATSEC Board on the date, time and at the venue indicated by the MATSEC support Unit. Folders and boxes not adhering strictly to the rules and regulations will not be accepted or assessed.

A(i) Portfolio

The candidates must submit a selection of works (may include Design projects) which they consider to be the best representation of the studies 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 areas of (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 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 SEVEN FINISHED WORKS must be included with other research, preparatory studies and photographic documentation.

All portfolio material (finished works, research, preparatory studies etc.) must be presented on SEVEN 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 seven sheets.

A(ii) 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 their understanding and thinking process through INTEGRATED IMAGES AND ANNOTATIONS. The use of a medium of the candidates' choice is acceptable but the use of a variety of media is highly recommended.

All two-dimensional work and supporting documentation pertaining to the personal study must be presented on FIVE A2 SHEETS (420mm x 594mm). The candidates can use their discretion to use one or both sides of the five sheets. The works and the relevant annotations can be carried out directly or pasted on the presentation sheets, which should be numbered and clearly marked accordingly.

In this section candidates may also 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 all supporting documentation on the Five 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 accepted or assessed.

A(iii) Visual Journal

The candidates must submit a journal containing a combination of sketches, drawings, cuttings, and annotations, testifying to the candidates' investigative and creative process 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 its size should not exceed 300mm x 300mm.

Part I B – Thematic Project Work

Candidates are required to choose one starting point from a list of six 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. 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 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 theme selected.

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 (420mm x 594mm). 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 to use one or both sides of each of the said sheets. The sheets should be clearly marked and numbered accordingly.

Part II

Section A - Work from Observation (2hours)

This section offers two options:

- (i) Still-life (which may include Man-made and Natural Forms)
- (ii) The Human Figure

Candidates must choose only ONE option indicating their choice on the application form.

This section may be executed either in drawing or painting.

The work is to be carried out on an A2 PAPER (420mm x 594mm) provided by MATSEC.

Should candidates wish to bring their own paper/s, 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.

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.

(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.

(ii) The Human Figure

This section consists of a two-hour pose. The 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.

Section B - History of Art - Critical Analysis (1 hour)

The candidates must have a good overall knowledge of the various periods in the history of art.

The syllabus provides a list of sixty works which is meant to serve as a reference guiding students towards an introductory understanding of the history of art. Although the list refers to painting and sculpture, students are encouraged to refer to other art forms.

Six colour plates from the sixty listed works will be presented in this section.

Candidates are to write two in-depth critical analyses (half an hour per critique) on TWO of the six 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.

List of Works

1. *Sleeping Lady*, c. 3300-3000 BC, National Museum of Archaeology, Valletta
2. *Menkure and Khamerernebtj*, c. 2525-2470, 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. *Last Judgment*, Gislebertus, c. 1130, St Lazarus Cathedral, Autun
11. *Melchisedek, Abraham, Moses, Samuel and David*, 1194, Our Lady of Chartres, Chartres
12. *Pulpit*, Nicola Pisano, 1260, Cathedral Baptistery, Pisa
13. *Lamentation over the Dead Christ*, Giotto di Bondone, 1306, Scrovegni Chapel, Padua
14. *Annunciation*, Simone Martini, 1333, Uffizi Gallery, Florence
15. *Wilton Diptych*, c. 1400, National Gallery, London
16. *Feast of Herod*, Donatello, c. 1425, Cathedral Baptistery, Siena
17. *The Holy Trinity*, Masaccio, c. 1427, Santa Maria Novella, Florence
18. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London
19. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence
20. *Lamentation over the Dead Christ*, Andrea Mantegna, 1490, Pinacoteca di Brera, Milan
21. *Last Supper*, Leonardo da Vinci, 1495-1498, Santa Maria delle Grazie, Milan
22. *Adam and Eve*, Albrecht Durer, 1504, Museum of Fine Arts, Boston
23. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
24. Ceiling Fresco, Michelangelo Buonarroti, 1508-1512, Sistine Chapel, Rome
25. *Philosophy (School of Athens)*, Raphael Sanzio, 1510-1511, Vatican Museums, Rome
26. *Crucifixion (Isenheim Altarpiece)*, Matthias Grunewald, c. 1515, Unterlinden Museum, Colmar
27. *Madonna with Saints and Members of the Pesaro Family*, Titiano Vecelli, 1519-1528, Santa Maria dei Frari, Venice
28. *Madonna with the Long Neck*, Parmigianino, c. 1532, Uffizi Gallery, Florence
29. *The Ambassadors*, Hans Holbein the Younger, 1533, National Gallery, London
30. *The Burial of the Count of Orgaz*, El Greco, 1586-1588, Santo Tome, Toledo
31. *Rape of the Sabine Women*, Giambologna, 1574-1582, Loggia dei Lanzi, Florence
32. *Assumption of the Virgin*, Annibale Carracci, 1600, Santa Maria del Popolo, Rome
33. *Beheading of St John*, Caravaggio, 1608, Oratory of St John, Valletta
34. *Allegory on the Blessings of Peace*, Peter Paul Rubens, 1630, National Gallery, London
35. *Self-Portrait with Two Circles*, Rembrandt van Rijn, 1642, Kenwood House, London

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36. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
37. *Et in Arcadia Ego*, Nicola Poussin, 1655, Louvre, Paris
38. *Las Meninas*, Diego Velazquez, 1656, Museo del Prado, Spain
39. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, National Museum of Fine Arts, Valletta
40. *Triumph of the Name of Jesus*, Giovanni Battista Gaulli, 1676-1679, Il Gesù, Rome
41. *The Swing*, Jean-Honoré Fragonard, 1767, Wallace Collection, London
42. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels
43. *Third of May 1808*, Francisco de Goya, 1814, Museo del Prado, Madrid
44. *Rain Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London
45. *Gare St. Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
46. *St Jerome*, Giuseppe Cali, c. 1882, Sacro Cuor, Sliema.
47. *A Bar at the Folies-Bergere*, Edouard Manet, 1882, Courtauld Institute, London
48. *Self-Portrait*, Vincent van Gogh, 1889, Musée d'Orsay, Paris
49. *The Scream*, Edvard Munch, 1893, National Gallery of Oslo, Oslo
50. *Still-life with Cherub*, Paul Cézanne, 1895, Courtauld Institute, London
51. *Les Femmes d'Alger (O. J. Version O)*, Pablo Picasso, 1907, MoMA, New York City
52. *Composition VI*, Wassily Kandinsky, 1913, Hermitage Museum, St. Petersburg
53. *Persistence of Memory*, Salvador Dali, 1931, MoMA, New York City
54. *Speed*, Antonio Sciortino, 1937, National Museum of Fine Arts, Valletta
55. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London
56. *Number One (Lavender Mist)*, Jackson Pollock, 1950, National Gallery of Art, Washington
57. *Marilyn Monroe*, Andy Warhol, 1962, Tate Liverpool, Liverpool
58. *Xandru L-Imħabba (Preach Love)*, Antoine Camilleri, c.1970, National Museum of Fine Arts, Valletta.
59. *The Dinner Party*, Judy Chicago, 1974-1979, Brooklyn Museum, New York City
60. *Standing by the Rags*, Lucien Freud, 1988, Tate Gallery, London

Grade Descriptors

Grade A

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

Grade C

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

Grade E

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

REFERENCE LIST

ART PRACTICE

Suggested Reference

1. Smagula, H. J. (2002). *Creative Drawing* (2nd Edition.). London: McGraw-Hill Education.
2. Enstice, W., & Peters, M. (2003). *Drawing: Space, Form and Expression* (3rd Revised Edition.). Upper Saddle River: Pearson Education.
3. Barrett, T. (2010). *Making Art: Form and Meaning*. London: McGraw-Hill Education.

HISTORY OF ART

Suggested Reading

1. Gombrich, E. (1995). *The Story of Art* (16th Edition). London: Phaidon Press.
2. Bryant Wilder, J., & Garton, J. (2007). *Art History for Dummies*. Chichester: John Wiley & Sons Ltd.
3. Little Stephen (2004). *-Isms: Understanding Art*. New York, University

Further Reading

1. Buhagiar, M. (1988). *Iconography of the Maltese Islands*. Valletta: Progress Press Co. Ltd.
2. Cassar, J. P. (2000). *L-Arti Moderna f'Malta*. Il-Pjeta': PIN.
3. Honour, H., & Fleming, J. (2009). *A World History of Art* (7th Revised Edition ed.). London: Laurence King Publishing.
4. Levey, M. (1962). *From Giotto to Cézanne: A Concise History of painting*. London: Thames & Hudson Ltd.
5. Sciberras, K. (2003). *L-Arti Barokka f'Malta*. Il-Pjeta': PIN.
6. Smith, L., & Lucie-Smith, E. (2000). *Visual Arts of the 20th Century*. New Jersey: Prentice Hall.