

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA

MATRICULATION CERTIFICATE EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2012

SUBJECT:	ART
PAPER NUMBER:	PROJECT– Composition from a Theme
DATE:	(3 weeks)

Directions to Candidates

Read and follow the directions carefully. You may interpret your response to any **ONE** of the eight Starting Points in **TWO** or **THREE DIMENSIONS** (unless you are instructed otherwise).

You may consult your tutors while your work is in progress. The work, however, should be original and entirely your own.

You are expected to:

- INVESTIGATE visual and other sources.
- EXPLORE different media to determine an appropriate way of working.
- KEEP RECORDS of your work. Your records should clearly show how your work progressed, that is how you modified, reviewed, and refined your ideas as you progressed.

Preparatory studies carried out during the course of your work (e.g. notes, sketches, the exploration of different ideas, etc.) are meant to trace your thinking and working process.

If you use any photographs, illustrations, original art works, articles and other material, you must qualify the source and demonstrate how you developed your work in a **PERSONAL WAY**.

Your work should demonstrate that you have followed the above process. The preparatory studies and any other accompanying records must be handed in with your final work.

All two-dimensional work must be submitted in only **ONE** standard and unaltered examination folder provided by MATSEC for the price of euro 1.16. The folder needs to be submitted properly closed. Three-dimensional work should be submitted in an adequate package not exceeding 50 cm x 50 cm x 50 cm. A good presentation is compulsory but excessive mounting is not recommended. Candidates should also try to avoid using fragile material and wooden stretchers.

Write your **INDEX NUMBER** and the number of the **STARTING POINT** on the folder or package. It is important that you label each piece of your work clearly, indicating **CLEARLY THE FINAL WORK**. Your name **MUST NOT APPEAR** in any part of your work.

CHOOSE **ONE** STARTING POINT FROM THE LIST BELOW AND DEVELOP A WORK BASED ON YOUR PERSONAL RESPONSE.

A still-life interpretation of this section is not an appropriate response.

1. MORNING GLORY
2. AT THE POTTER
3. Produce an abstract composition taking as your starting point GROCERY SHELVES
4. Design a mural to be placed in the HALL OF A PUBLIC LIBRARY
5. FLOOD-LIGHTS
6. THE AUCTION SALE
7. Produce a semi abstract work inspired by your observation of the MALTESE SKYLINE
8. THE ART ROOM

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SEPTEMBER 2012

SUBJECT:	ART
PAPER NUMBER:	I – Work from Observation
DATE/TIME:	4th September 2012 Section (i): 3 hours 9:00 a.m. to 12:00 noon 5th September 2012 Section (ii): 3 hours 9:00 a.m. to 12:00 noon

Directions to Candidates

The Paper is divided into Two Sections:

- i. The Human Figure
- ii. Still-life with man-made and natural forms.

You must attempt both sections. Work may be interpreted in two or three dimensions. Your interpretation may be in any media but at least one of the sections must be interpreted in full colour, and a wet medium must be used in at least one section.

In Section (ii) the time required for arranging the objects is included within the three hours examination time.

You are not allowed to take any preparatory studies into the examination room. Preparatory studies made during the examination must be submitted with the final work.

You are provided with A2 size paper. You can use an alternative A2 size paper (430mm x 610 mm), but this must be authenticated by the supervisor before you start your work.

All equipment, such as an easel, drawing board, paper clips, etc. must be provided by the candidate.

Chalk pastels or other media liable to smudge must be fixed. Paint must be quick drying.

Write your INDEX NUMBER, THE PAPER NUMBER, OPTION AND SECTION within the space provided.

Section (i) – THE HUMAN FIGURE

This option comprises TWO different poses, an initial SHORT POSE of fifteen minutes duration, and a LONG POSE, which should be completed in the remaining 2 hours 45 minutes. Both poses are set by the supervisor.

The model's rest intervals are not included in the examination time.

PRODUCE WORK FROM OBSERVATION OF THE MODEL. You are expected to relate the model to his/her immediate context.

Section (ii) - STILL-LIFE WITH MAN-MADE AND NATURAL FORMS

Produce work from observation of a group of at least six objects selected from the lists below. A minimum of **TWO** objects must be selected from each group. Consider your composition carefully and relate the shapes and forms of the objects to their background and the work as a whole.

GROUP A

sliced melon

open book

dried flowers

vegetables

striped cloth

GROUP B

terracotta pot

glass bowl

plastic utensil

a mirror

rusted iron

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SEPTEMBER 2012

SUBJECT:	ART
PAPER NUMBER:	II - HISTORY OF ART
DATE:	6th September 2012
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

You are to answer **BOTH** Sections.

SECTION I

(30 marks)

You are to discuss **THREE** of the works listed in this Section. You should place each work in its general stylistic context, discuss basic information on its author (when known), and discuss the iconography and general formal and technical characteristics.

You are advised to spend 1 hour on this Section.

1. *Pharoah Tutankhamen and his Wife*, c 1350 BC, Cairo Museum
2. *Baptistery*, Nicola Pisano, 1260, Pisa Cathedral
3. *The School of Athens*, Raphael, 1510-11, Vatican Stanze, Vatican.
4. *The Night Watch*, Rembrandt, 1642, Rijksmuseum, Amsterdam
5. *Christ the King*, Antonio Sciortino, 1918, The Mall, Floriana, Malta

SECTION II

(70 marks)

You are to answer **TWO QUESTIONS ONLY**. The questions should be chosen from **DIFFERENT SECTIONS**.

You are advised to spend 2 hours on this Section.

A: Prehistory to Late Antiquity

1. Evaluate the paintings of Primitive people and discuss the characteristics of their art.
2. Discuss how Egyptian artists represented nature.
3. Discuss how the Greek sculptors of the Classical Period made great advances in the representation of the human figure.
4. Discuss the importance given in Roman Art to the representation of military campaigns and triumphs.

B: Medieval

1. Early Christian art is characterised by clear narratives often having a symbolic meaning. Discuss.
2. Compare and contrast the stylistic characteristics of Early Christian and Byzantine art.
3. The development of Gothic sculpture can be traced through the sculptural decoration on the exterior walls of Gothic churches. Discuss.
4. How did Italian painters of the early 14th Century inject a new life into medieval principles? Discuss.

C: Renaissance and Mannerism

1. What was understood by a 're-birth' in art in early 15th Century Italy? Discuss.
2. The study of Nature influenced the representation of the human figure in Renaissance Italy. Discuss.
3. Discuss how the High Renaissance emerged from the ground-breaking contributions of the artists of the earlier period.
4. Define, with the help of carefully chosen examples, the characteristics of Mannerist art.

D: Baroque and Enlightenment

1. Discuss the impact of the realist and naturalist style on Early 17th Century Italian painting.
2. Write an overview of the style of the major exponents of 17th Century Spanish painting.
3. Outline and evaluate the greatest achievements of Roman Baroque sculpture.
4. How did the artists of the Neo-Classical period react to Baroque art? Discuss.

E: Modern and Contemporary

1. Discuss the pivotal importance of the Impressionist artists in the Birth of Modern Art.
2. Was Post-Impressionism a coherent artistic movement? Discuss with reference to specific artists.
3. Write an essay which discusses the most important developments which led to Abstraction.
4. Discuss the multi-faceted character of Contemporary Art.

INSTRUCTIONS FOR INVIGILATORS

ART

A-Level - Figure

Short Pose. Model stands frontally with legs apart, both hands on hip. Head faces left.

Long Pose. Model stands frontally but leans back to rest against a table, both hands open to rest on table, legs apart but one slightly raised on box. Head turns to look to the left.

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