

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2013

SUBJECT:	ART
PAPER NUMBER:	PROJECT– Composition from a Theme (100 marks)
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 tutor/s 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 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. 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. Produce an ABSTRACT COMPOSITION which is based on your studies of VALLETTA CITY WALLS
2. TUG OF WAR
3. AMBIGUITY
4. GRAVITY
5. CONFINEMENT
6. RAMBLERS
7. Produce a scaled down mural for the lobby of a new RESTORATION CENTRE
8. VOLUNTARY WORK

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SUBJECT:	ART
PAPER NUMBER:	I – Work from Observation (100 marks)
DATE:	25 th May 2013
TIME:	Section (i): 3 hours 9:00 a.m. to 12:00 noon Section (ii): 3 hours 4:00 p.m. to 7:00 p.m.

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 allotted for the examination.

You are not allowed to take any preparatory studies into the examination room. Any 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 (420 mm x 594 mm), but this must be authenticated by the supervisor **before** you start your work.

All equipment, such as easels, drawing boards, 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.

MORNING SESSION

Section (i) – THE HUMAN FIGURE

This option comprises TWO different poses, an initial SHORT POSE of 15 minutes, 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.

AFTERNOON SESSION

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

- a potted plant
- a cloth
- a glass bottle
- a lemon
- a plastic bottle

GROUP B

- a plastic bag
- a kitchen roll
- a jogging shoe
- a tin of preserved food
- a soap bar

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SUBJECT:	ART
PAPER NUMBER:	II – History of Art (100 marks)
DATE:	27 th May 2013
TIME:	4:00 p.m. to 7:00 p.m.

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 the iconography and general formal and technical characteristics.

You are advised to spend 1 hour on this Section.

1. *Bronze Warrior of Riace*, c. 450 BC, Reggio Calabria.
2. *Baptistery*, Nicola Pisano, 1260, Pisa Cathedral.
3. *The Madonna with the long neck*, Parmigianino, 1532, Palazzo Pitti, Florence.
4. *The Beheading of St John the Baptist*, Caravaggio, 1608, Oratory of St John, Valletta, Malta.
5. *The Gare St. Lazare in Paris*, Monet, 1877, Musée d'Orsay, Paris.

SECTION II

(70 marks)

You are to answer **TWO QUESTIONS ONLY**. Each question should be chosen from a **DIFFERENT SECTION**.

You are advised to spend 2 hours on this Section.

A: Prehistoric to Late Antiquity

1. Discuss the characteristics of Prehistoric sculpture in the Maltese Islands.
2. Much of Egyptian artistic effort was centred on preserving life after death. Discuss.
3. Analyse the artistic achievements of the Ancient Greeks in the Classical Period.
4. In what way were the Romans innovative with regards to sculpture? Discuss.

B: Medieval

1. How was Early Christian Art indebted to previous artistic styles?
2. Discuss how the Carolingian and Ottonian periods injected new ideas in European art.
3. Which were the qualities and characteristics of Romanesque stone sculpture?
4. To what extent can one argue that Gothic art and architecture reached the climax of Medieval art?

C: Renaissance and Mannerism

1. Analyse the interest in Classical Antiquity in Early Renaissance art.
2. In what way was the Northern Renaissance different from its counterpart in Italy?
3. Discuss the relationship between the Early and High Renaissance in Italy.
4. Analyse the impact of Michelangelo on the development of Mannerism.

D: Baroque and Enlightenment

1. Discuss the two main currents which characterised Early Baroque painting.
2. Define and discuss the characteristics of the High Baroque in Rome.
3. How did the teachings of the Roman Catholic Church influence artistic development in the 17th century?
4. Neo-Classicism is the style of the French Revolution. Discuss.

E: Modern and Contemporary

1. In which ways did the Impressionist artists break with the earlier artistic tradition?
2. Demonstrate how the Post-Impressionists can be seen as the forerunners of the art movements of the 20th century.
3. Illustrate how Pop Art reacted against the currents of Abstraction in the mid-20th century.
4. Discuss the main character of Abstract Painting in the 20th century.

INSTRUCTIONS FOR INVIGILATORS

ART

A–Level – The Human Figure

Short Pose: The model stands frontally with the right foot extended forward. The right hand clutches the left while both hands are left free to drop in front.

Long Pose: The model sits on a chair with his/her left leg resting on a waste paper basket. The left arm rests on the left knee with the hand falling freely. The right hand grasps the right knee.

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