

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2013

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	PROJECT – Composition from a Theme (100 marks)
<b>DATE:</b>	(3 weeks)

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### 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, 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 answer.**

1. Produce an abstract composition based on your studies of a number of CHAIRS OR STOOLS.
2. *EN PLEIN AIR*.
3. From your studies of a village / town square produce an EXPRESSIONIST INTERPRETATION OF THE URBAN LANDSCAPE.
4. Produce a work based on your studies of CAST SHADOWS.
5. SATURDAY NIGHT FEVER.
6. EXHAUSTION.
7. AT THE CATACOMBS.
8. ORCHESTRATION.

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	I – Work from Observation (100 marks)
<b>DATE/TIME:</b>	3rd September 2013 (i) The Human Figure: 9:00 a.m. to 12:00 noon 4th September 2013 (ii) Still-Life with Man-Made and Natural Forms: 9:00 a.m. to 12:00 noon

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### 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 session invigilators **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.

**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.

**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

two apples

a large seashell

a large leaf

a large pebble

two oranges

GROUP B

a stainless steel utensil

a cardboard box

a plastic bottle

a glass object

a wooden toy

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	II – History Of Art (100 marks)
<b>DATE:</b>	5th September 2013
<b>TIME:</b>	9.00 a.m. to 12.00 noon

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**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. *Hermes with young Dionysus*, Praxiteles, c. 350 BC, Olympia Museum.
2. *The Annunciation*, Simone Martini and Lippo Memmi, 1333, Uffizi, Florence.
3. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, National Museum of Fine Arts, Valletta, Malta.
4. *Steamer in a Snowstorm*, Joseph Mallord William Turner, 1842, Tate Gallery, London.
5. *Marilyn Monroe*, Andy Warhol, 1962.

## 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. Analyse the impact of the cult of fertility on the art of Prehistoric cultures.
2. To what extent was Ancient Egyptian Art interested in the human body? Discuss.
3. Analyse and discuss the various styles employed by the Ancient Greeks in their sculpture.
4. Demonstrate how architecture reflected the power and might of the Roman Empire.

### B: Medieval

1. Outline the artistic context of Byzantine Art.
2. Discuss the role of sculpture in the Carolingian and Ottonian periods.
3. Discuss the characteristics of Romanesque Art with reference to specific examples of sculpture.
4. Analyse the characteristics and influences of stone sculpture on the facade of Gothic cathedrals.

### C: Renaissance and Mannerism

1. Discuss the Humanist element and the interest in antiquity in early Renaissance art.
2. The *Quattrocento* brought together paganism and Christianity. Discuss.
3. What were the chief differences between the art of the fifteenth century and that of the sixteenth century in Italy?
4. Demonstrate how elements of Mannerism co-exist in High Renaissance Art.

### D: Baroque and Enlightenment

1. Discuss the role played by Bolognese artists in the birth of Early Baroque painting.
2. Analyse how the figure of Gian Lorenzo Bernini became central in the development of Roman Baroque sculpture.
3. Baroque art was a means of religious and political propaganda. Discuss.
4. How did Neo-Classicism react against the tenets of Baroque? Discuss.

### E: Modern and Contemporary

1. The Impressionists are regarded to be the first painters of modern life. Discuss.
2. Why is Post-Impressionism regarded as a reaction against the tenets of the Impressionists?
3. Discuss the main currents in the visual arts which existed in Europe between the two World Wars.
4. Analyse the impact of Cubism on the development of painting and sculpture in the twentieth century.

## INSTRUCTIONS FOR INVIGILATORS

### ART

#### A-Level – The Human Figure

*Short Pose:* The model stands leaning against the wall with only the left part of the back pressing against the wall. The weight is on the left leg while the right foot is placed slightly forward. The arms are crossed on the chest and the head is slightly turned to the right.

*Long Pose:* The model sits slightly turned to the left of the chair with the shoulders turned slightly to the right. The left forearm rests on the back of the chair with the hand hanging loosely. The right arm bends slightly so that the right hand clasps the thigh at the hipbone region.

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