

**MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD**

**UNIVERSITY OF MALTA, MSIDA**

**MATRICULATION EXAMINATION**

**ADVANCED LEVEL**

**MAY 2014**

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**SUBJECT:** ART  
**PAPER NUMBER:** Thematic Project Work (50 marks)

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**Directions to Candidates**

By Friday 14<sup>th</sup> March 2014 candidates should have handed in their Portfolio, Personal Study and Visual Journal at the MATSEC Support Unit, University of Malta, or the Examinations Department, Victoria Gozo.

On Thursday 5<sup>th</sup> June candidates are to insert their Thematic Project Work in the same folder submitted at the MATSEC Support Unit or the Examinations Department, Victoria Gozo on the 14<sup>th</sup> March 2014. The work is to be handed in between 8.00 am and 12.00 noon or between 2.00 pm and 4.00 pm.

The candidates' name, signature, photograph, or any material that might disclose their identity **MUST NOT** feature in any part of what is submitted for assessment.

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.

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.

All submitted sheets are to be duly numbered and a 'List of Contents' indicating all the works must be included in the folder.

## **AM 04/c.14m**

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.

Folders not adhering strictly to the rules and regulations indicated by the syllabus will not be considered. The syllabus can be accessed through the following link:  
[http://www.um.edu.mt/\\_\\_data/assets/pdf\\_file/0016/160405/AM04.pdf](http://www.um.edu.mt/__data/assets/pdf_file/0016/160405/AM04.pdf) .

### **Thematic Project Work**

Candidates are required to choose one starting point from the following list:

1. THE WAY NATURE PRESENTS ITS PRODUCE.
2. POTTERY IN THE MAKING.
3. TRAGEDY AT SEA.
4. AN EXPERIENCE AT THE BIRD SANCTUARY.
5. Produce a composition based on your studies of the work of ANDY WARHOL.
6. SOUND POLLUTION.
7. WEEPING WILLOW.
8. MELANCHOLY.

Emphasis should be placed on investigative research, development, and realization of ideas.

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 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 (420 mm x 594 mm). 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 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 Paper 1 Extended Thematic Project, to be used for reference purposes only. The Thematic Project Work is to be submitted as part of the coursework on the date and venue established by the MATSEC Board.

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	I – Extended Thematic Project (50 marks)
<b>DATE:</b>	31 <sup>st</sup> May 2014
<b>TIME:</b>	9.00 a.m. to 12.00 noon

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### Directions to Candidates

Write your **INDEX NUMBER, PAPER AND QUESTION/STIMULUS NUMBER** within the space provided.

#### PAPER 1 - Extended Thematic Project

The Thematic Project Work must be brought into the examination room for reference purposes only. No part of the Thematic Project Work brought in should be presented with this paper. It is to be submitted to the MATSEC Board as instructed by MATSEC.

All the work created during the Extended Thematic Project examination is to be handed in at the end of the session.

You are required to take your Thematic Project Work as a starting point to introduce new ideas linked to your original project and to develop them in a direction which clearly diverges from your Thematic Project Work.

A finished piece is not compulsory but you are expected to be able to demonstrate, through investigation and exploration, how the project might be developed further. Your understanding and thinking process must be communicated by including brief annotations.

Choose ONE of the following ten stimuli:

1. Chain production.
2. Clay.
3. Solidarity.
4. Migration.
5. Soup.
6. Decibels.
7. Lament.
8. Solitude.
9. Transformation.
10. Fragments.

A2 size paper is provided by MATSEC. Should you wish to use an alternative A2 size paper (420 mm x 594 mm), this must be authenticated by the session invigilators **before** you start your work.

Your work may be executed 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.

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	II – Work from Observation ( <b>100 marks</b> ) Still-life or The Human Figure (NO CHOICE IS OFFERED)
<b>DATE:</b>	31 <sup>st</sup> May 2014
<b>TIME:</b>	4.00 p.m. to 7.00 p.m.

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**Directions to Candidates**

**Candidates are to write their INDEX and PAPER NUMBER within the space provided.**

**Work from Observation**

This is a two-dimensional paper and must be executed in drawing or painting.

A2 size paper is provided by MATSEC. 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.

Sketches done during the examination must be handed in with the final work.

You may choose to execute your work 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 HUMAN FIGURE**

The model is provided by MATSEC and is to assume a three-hour pose. The pose of the model is set during the examination session by the supervisor as instructed by MATSEC. The time taken for the model to rest is not included in the three-hour examination time.

Produce **TWO** quick studies of about 10 to 15 minutes each, followed by **ONE** in-depth study during the rest of the examination time.

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**INSTRUCTIONS TO INVIGILATORS**

**Model's pose:**

The model sits facing frontally with his/her right leg crossed over the left. The left arm rests across the abdomen while the right hand is raised to rest the chin.

**Model's dress-code:**

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

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<b>SUBJECT:</b>	ART
<b>PAPER NUMBER:</b>	III – HISTORY OF ART (100 marks)
<b>DATE:</b>	30 <sup>th</sup> May 2014
<b>TIME:</b>	4.00 p.m. to 7.00 p.m.

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**Directions to Candidates**

**Candidates are to write their INDEX, PAPER, SECTION AND QUESTION NUMBER within the space provided.**

This Paper has three sections. All components are to be answered in essay form.

You are encouraged to support your arguments by also making reference to works of art not included in the list of 75 works listed in the syllabus.

**Section (i): Critical Analysis (30 marks)**

Write an in-depth critical analysis on ONE of the three works listed and illustrated. Place the work in its general stylistic and historical context; discuss the artistic contribution of the artist (when known), the iconography and meaning, and the formal and technical characteristics of the work. You are advised to spend 30 minutes on this section.

1. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim.
2. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice.
3. *Self-Portrait with Two Circles*, Rembrandt van Rijn, 1642, Kenwood House, London.

**Section (ii): Comparative Essay (35 marks)**

Write an essay analyzing, comparing and contrasting on at least THREE of the six works illustrated below.

You are expected to tackle aspects such as subject matter, iconography, social, political and religious frameworks of the time which led to the production of such works. Elements pertaining to technique should also be included.

You are advised to spend 1 hour 15 minutes on this section.

1. *Sleeping Lady*, c. 3300-3000 BC, National Museum of Archaeology, Valletta.
2. *Book of Kells*, c. 800, Trinity College Library, Dublin.
3. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence.
4. *Rape of the Sabine Women*, Giambologna, 1574-1582, Loggia dei Lanzi, Florence.
5. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels.
6. *St Jerome*, Giuseppe Calì, c.1882, Sacro Cuor parish church, Sliema.

**Section (iii): Synoptic Essay**

**(35 marks)**

You are advised to spend 1 hour 15 minutes on this section.

Write a synoptic essay on ONE of the three essay titles listed below.

1. Discuss the development and change in the representation of the human form from the Classical Greek and Roman period to the Medieval era.
2. Analyse the new possibilities and advantages which resulted from the development of oil painting in the Renaissance. How did it differ from previously employed techniques?
3. How did the artists of the twentieth century change the artistic perception of art-making? Illustrate your argument through case studies, by referring to and comparing works of art from previous centuries.

Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.





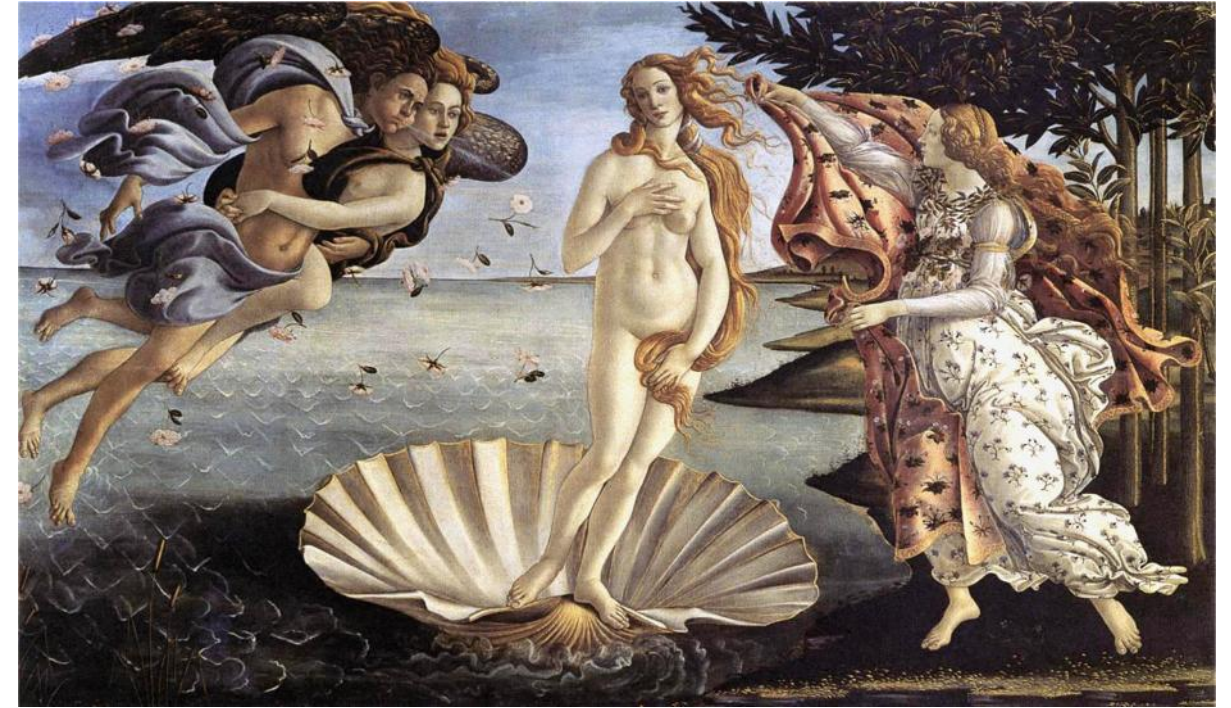
1.



2.



3.



4.



5.



6.

