

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2015

SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	1 st September 2015
TIME:	9.00 a.m. to 12.00 noon

Directions to Candidates

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

This paper may be executed in drawing or painting.

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. The Thematic Project Work is to be submitted to the MATSEC Support Unit, University of Malta, or the Examinations Department, Victoria Gozo, on Monday 7th September 2015 between 8.00 a.m. and 12.00 noon.

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 the work previously presented in 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. Colourful palette
2. Skyline
3. Impasto
4. Miniature
5. Graffiti
6. Memories
7. Kaleidoscope
8. Civilisations
9. Gigantic
10. Hazard

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 brought in as supplied by the manufacturer and must not be tampered with in any way. It must also be authenticated by the session invigilators **before** you start your work. There is no limit to the number of sheets submitted by the candidates.

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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MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2015

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	2 nd September 2015
TIME:	9.00 a.m. to 12.00 noon.

Directions to Candidates

Write your 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), provided that it is brought in as supplied by the manufacturer, is not tampered with in any way, and is authenticated by the session invigilator **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.

Still Life with Natural and/or Man-Made Forms

You are to produce a work from observation of the group of six objects set before you.

The objects and their setting are the responsibility of the MATSEC Examinations Board.

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**MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2015**

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	2 nd September 2015
TIME:	9.00 a.m. to 12.00 noon

INSTRUCTIONS TO INVIGILATORS

Still Life with Natural and/or Man-Made Forms

Candidates are to produce work from observation of the six objects below. The objects and their setting are the responsibility of the MATSEC Examinations Board.

Objects:

1. Large plastic bottle of water
2. Plastic bucket (or plastic wastepaper basket)
3. Large brush (used for plastic emulsion paint)
4. Floor cloth
5. Rolled newspapers
6. Shoe box (or cardboard box)

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SEPTEMBER 2015

SUBJECT:	ART
PAPER NUMBER:	III – History of Art (100 marks)
DATE:	3 rd September 2015
TIME:	9.00 a.m. to 12.00 noon.

Directions to Candidates

Write your 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)

You are advised to spend 30 minutes on this section.

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 required to go beyond a mere description of the reproduction.

The name of the artist, the date of the execution of the work and the location are essential but their repetition in the essay does not gain the candidate any marks.

1. *Sarcophagus of Junius Bassus*, c. 356, St Peter's Treasury, Rome
2. *Crucifixion (Isenheim Altarpiece)*, Matthias Grunewald, c. 1515, Unterlinden Museum, Colmar
3. *My Bed*, Tracy Emin, 1998, Saatchi Gallery, London

Section (ii): Comparative Essay (35 marks)

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

Write an essay analyzing, comparing and contrasting at least THREE of the six works illustrated below. You are expected to tackle aspects such as subject matter, iconography, and the social, political and religious frameworks of the time which led to the production of such works. Elements pertaining to technique should also be included.

1. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London
2. *Madonna with Saints and Members of the Pesaro Family*, Titiano Vecelli, 1519-1528, S. Maria dei Frari, Venice
3. *Philosophy (School of Athens)*, Raphael Sanzio, 1510-1511, Vatican Museums, Rome
4. *Allegory on the Blessings of Peace*, Peter Paul Rubens, 1630, National Gallery, London
5. *Self-Portrait*, Vincent van Gogh, 1889, Musée d'Orsay, Paris
6. *The Two Fridas*, Frida Kahlo, 1939, Museum of Modern Art, Mexico City

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. Landscape painting reached one of its highest moments in the nineteenth century. However, its development goes much further back in history, and over the ages its character varied considerably. Discuss the salient characteristics of the various interpretations of this subject from the Renaissance to the turn of the twentieth century.
2. An abstract work and a Baroque altarpiece may visually look extremely different but compositionally they are both generally structured through the qualities of balance and movement. Demonstrate the importance of composition in works of art from the Baroque period to that of Modern Art movements.
3. By referring to at least three different cultures and civilisations, discuss the various ways artists have represented the human form. You are expected to illustrate the level of prominence given to the human body by each culture and civilisation chosen.

Paper 3 – HISTORY OF ART – Section (ii): Comparative Essay

1.



2.



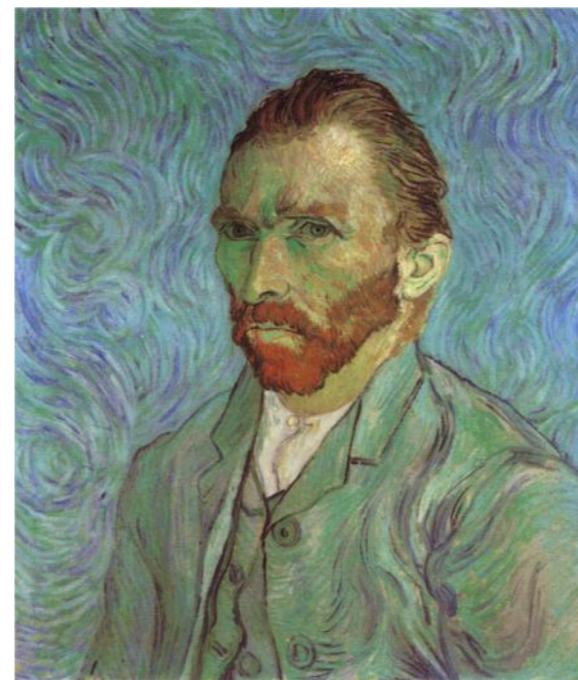
3.



4.



5.



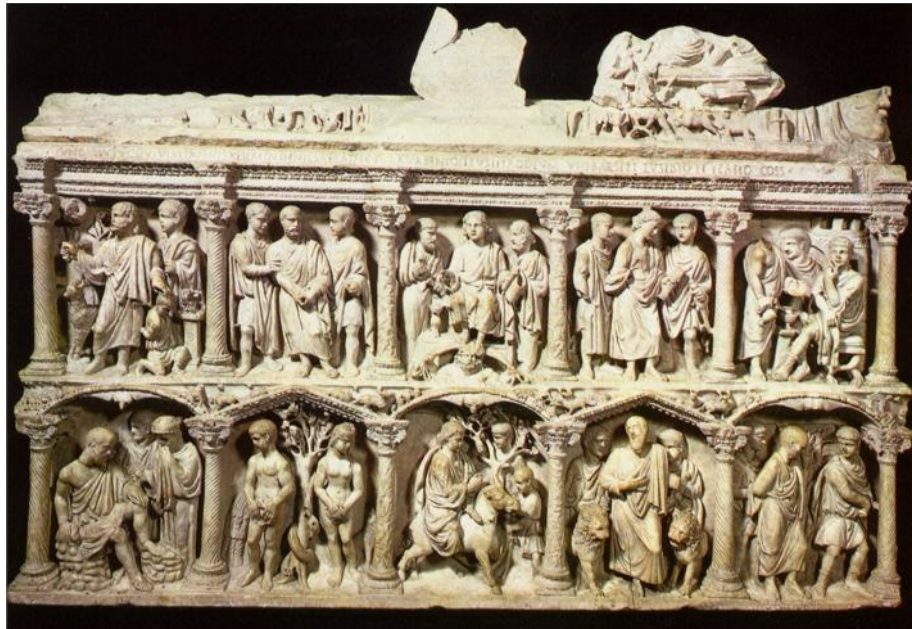
6.



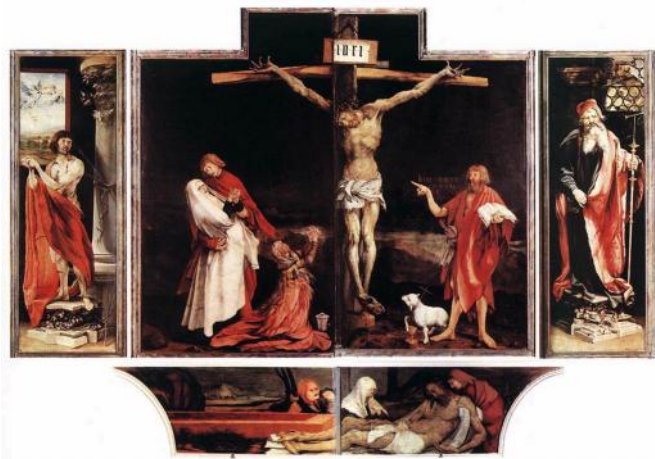
Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.



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MATRICULATION EXAMINATION
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SEPTEMBER 2015

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

Directions to Candidates

By Monday 17th August 2015 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.

In the case of candidates who will not be sitting for the examination for the first time:

- i) the coursework mark obtained previously – up to a maximum of five years from the candidate’s first sit of the examination – may be carried forward to the September 2015 session upon request. Such a request may be made by sending an e-mail to matsec@um.edu.mt. Candidates who sat for the examination during the May 2015 session have their coursework mark automatically carried forward to the September 2015 session unless a request stating otherwise is received by the candidate.
- ii) new inserts (not exceeding the number stipulated by the syllabus) may be added to the coursework submitted during the May 2015 session.
- iii) a new coursework may be submitted.

All new inserts should be marked clearly as ‘September 2015 Session’ and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by Monday 17th August 2015 as instructed in the timetable online.

On Monday 7th September 2015, candidates are to insert their Thematic Project Work in the same folder submitted at the MATSEC Support Unit, University of Malta or the Examinations Department, Victoria Gozo on the 13th March 2015 (if the candidates would have set for the examination during the May 2015 session) or on Monday 17th August 2015. The work is to be handed in between 8.00 am and 12.00 noon at the MATSEC Support Unit, University of Malta or the Examinations Department, Victoria Gozo.

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 be 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.

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.

Folders not adhering strictly to the rules and regulations indicated by the syllabus will not be accepted or assessed. The syllabus can be accessed through the following link:

http://www.um.edu.mt/__data/assets/pdf_file/0005/236912/AM04.pdf

Coursework shall remain the property of the MATSEC Examinations Board, but may be returned to the candidates at the discretion of the Board. Should the Coursework, including the Thematic Project Work, be returned to the candidates, it is **only** done so on the date/s stipulated by the MATSEC Support Unit. It is therefore suggested that prior to submitting their work at the MATSEC Support Unit or the Examinations Department, Victoria Gozo, candidates keep digital records of their work, particularly if they wish to exhibit their work to other institutions.

Thematic Project Work

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

1. **Channelling Solar Energy**
The sun is a source of life on our planet. Its energy is harnessed by plants which then give life. Modern man also harnesses solar energy.
Create a work to show the effect that harnessing solar energy has produced on the Maltese environment.
2. **Enhanced Vision**
Photography and film have enhanced our vision and perception of the world around us. We can observe the sequential movement of a galloping horse in a number of frames. We can focus on minute details that are otherwise inconceivable to the naked eye.
Create a work exploring your visual experience enhanced by modern technology.
3. **Man's Journey Recorded through Time**
Paintings and other artworks throughout history reflect Man's changing perception of the world around him.
Create a work to show how our modern way of life has coloured our visual perception.
4. **Weathered Stone**
When looking at the stains on old walls and floors or the winding, knotted ways of weathered stone, one may be transported into worlds of fantasy and imagination.
Make studies of the extraordinary worlds to be found on weathered or eroded stone and create an original work depicting a fantastic world that you discovered through your studies.

5. **Ground Fireworks**
Colour, patterns and smoke form an integral part of the night time fireworks displays that are such a prominent feature of our village feasts.
Create a work that reflects the characteristic atmosphere created on these occasions.
6. **Re-interpreting Megaliths**
Man-made or naturally occurring Megaliths are an imposing feature in the Maltese landscape.
Make a number of on-the-spot studies of such Megaliths and produce an artistic composition inspired by this research.
7. **Re-discovering Van Gogh: His Letters**
Vincent Van Gogh has crystallised his thoughts and feelings in his regular letters to his brother Theo.
Create a work to express your feelings in response to these letters.
8. **Day-dreaming**

Emphasis should be placed on investigative research and the 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 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.