

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2016

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

Directions to Candidates

By Friday 11th March 2016, 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, 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 May 2016 session upon request. Such a request may be made by sending an e-mail to matsec@um.edu.mt

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 complete and final, and will be checked at the examination venue.

On Monday 30th May 2016, 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 11th March 2016. The work is to be handed in between 8.00 am and 12.00 noon or between 2.00 pm and 4.00 pm at the MATSEC Support Unit, University of Malta or the Examinations Department, Victoria, Gozo.

The candidates' name, signature, photographs, self-portraits 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.

AM 04/c.16m

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 in 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/0007/236914/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. Buildup. Great things grow from small beginnings.
2. Rouault: The misery of war. Produce a work based on your studies of Georges Rouault's reflections on the devastation and suffering created by international conflicts.
3. Bathers: lazily basking in the sun or actively enjoying a dip.
4. "Please, Sir, could I have some more?" (Oliver Twist). The world is marked by a huge disproportion in the distribution of food.
5. Create a work which analyses the forms, textures and contrasting spatial relationships between boulders and pebbles.
6. Mussorgsky: "Paintings from an Exhibition". A visual experience transformed into music... a musical experience transformed into painting.
7. Burden sharing. Finding a helping hand in life is always welcome.
8. Blocked and refused at the frontier.

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.

AM 04/c.16m

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 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.

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MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2016

SUBJECT:	ART
PAPER NUMBER:	I – Extended Thematic Project (50 marks)
DATE:	28 th May 2016
TIME:	9.00 a.m. to 12.05 p.m.

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 30th May 2016 between 8.00 a.m. and 12.00 noon or between 2.00 p.m. and 4.00 p.m.

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. Misery
2. Isolation
3. Rhythm
4. Changing room
5. Hunger
6. Frames
7. Extra large
8. Sunburn
9. Exhaustion
10. Progression

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 that may be 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

MAY 2016

SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	28 th May 2016
TIME:	4.00 p.m. to 7.05 p.m.

Directions to Candidates

Write your INDEX and PAPER NUMBER within the space provided.

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.

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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SUBJECT:	ART
PAPER NUMBER:	II – Work from Observation (100 marks) Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	28 th May 2016
TIME:	4.00 p.m. to 7.05 p.m.

INSTRUCTIONS TO INVIGILATORS

Model's pose:

The model stands frontally with his/her hands crossed on the chest, while he/she leans against a table, with legs crossing each other at the ankles as they take the weight of the body.

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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SUBJECT:	ART
PAPER NUMBER:	III – History of Art (100 marks)
DATE:	27 th May 2016
TIME:	4.00 p.m. to 7.05 p.m.

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. Discuss the work in its general stylistic and historical context, 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. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence
2. *Gare St. Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
3. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MoMA, New York City

Section (ii): Comparative Essay (35 marks)

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

Write an essay analysing, 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 framework of the time which led to the production of such works. Elements pertaining to technique should also be included.

1. *Sleeping Lady*, c. 3300-3000 BC, National Museum of Archaeology, Valletta
2. *Annunciation*, Simone Martini, 1333, Uffizi Gallery, Florence
3. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
4. *The Haywain*, John Constable, 1821, National Gallery, London
5. *Les Femmes d'Alger (O. J. Version O)*, Pablo Picasso, 1907, MoMA, New York City
6. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London

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. From Masaccio to Piero della Francesca, from Raffaello to Velázquez, from Monet to Cézanne, the representation of buildings, surroundings and landscape is always changing in art. Some of these representations are inspired by the present, others by past civilisations. Discuss this changing character as represented in paintings of different periods from the Renaissance to the Post-Modern.
2. Some of the greatest moments in the history of Western Art can be re-lived by going through various portraits which serve to immortalise the sitter, but which also come to signify a particular age in which style and technique reflect a specific moment in time. This is also evident in the Modern period. Discuss the importance of portraiture at the end of the nineteenth century and at the beginning of the twentieth.
3. Analyse the narrative element in works of a religious nature from Antiquity to the Middle Ages. Discuss the different ways of representation, interpretation and formal arrangement of these narratives.

Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.



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

1.



2.



3.



4.



5.



6.

