



SUBJECT:	Art
PAPER NUMBER:	Thematic Project (50 marks)

Directions to Candidates

By Friday 16th March, 2018, candidates should have handed in their Portfolio, Personal Study and Visual Journal at the MATSEC Support Unit, University of Malta, Msida 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 2018 First session upon request. Such a request should 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 FOLDER WITH THE THEMATIC PROJECT WORK MUST BE HANDED IN AT THE END OF THE ADVANCED ART PAPER 1 (EXTENDED THEMATIC PROJECT) EXAMINATION SESSION.**

The candidates' name, signature, photograph/s, self-portrait/s 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 must 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 tutor/s 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 in the syllabus will not be accepted or assessed. The syllabus can be accessed through the following link:
<http://www.um.edu.mt/matsec/syllabi>

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. "The greatest threat to our planet is the belief that someone else will save it" (Robert Swan). **Our waste is our downfall.**
2. **Freeport....the container city.** Containers stacked one on top of the other in long rows form an enormous labyrinth that gives one the sensation of being in an unreal/artificial and surrealistic environment. Create an abstract work that captures this unusual setting.
3. The famous novel **El Ingenioso Hidalgo Don Quijote de la Mancha** by Miguel de Cervantes Saavedra (1547-1616) has inspired a number of artists such as Honore Daumier, Gustave Dore' and Salvador Dalí. Produce an original work of art inspired by your reaction to an extract from the novel.
4. **Seeing the world from a drone's perspective.** Drones give us a novel perspective of our immediate environment. Aerial views have been a source of inspiration to artists such as the futurist artist Gerardo Dottori. Create work inspired by this innovative way of looking at reality.
5. **Our prehistoric heritage** has inspired many artists and authors. Many poets have written on the subject. Create a work inspired by one or more such poems.
6. **Celebrating life...** Life is not about waiting for the storm to pass but about how to dance in the rain. Create work inspired by this statement.
7. **Salome**
8. **The strawberry festival.** Crowds of people flock to the village squares and pack the streets in search of strawberry delicacies, music, and good fun. Produce work that captures this atmosphere.

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 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.

SUBJECT:	Art
PAPER NUMBER:	I – Extended Thematic Project
DATE:	2 nd June 2018
TIME:	9:00 a.m. to 12:05 p.m.

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

You are required to use 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.

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 handed in a folder at the end of the examination session.**

The Extended Thematic project may be executed in drawing or painting. All the work created during the Extended Thematic Project examination is to be handed in at the end of the session.

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. Plastic bottles
2. Unloading
3. Windmills
4. Bird's eye view
5. Freestanding
6. Gutters
7. Veils
8. Stalls
9. Erosion
10. Infinity

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 invigilator/s **before you start** your work. There is no limit to the number of sheets that may be submitted.

Your work may be executed either in monochrome or in colour. Any quick-drying medium or a combination of media may be used. Chalk-pastels, charcoal and other material liable to smudge must be fixed.

(Total: 50 marks)



SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	2 nd June 2018
TIME:	4:00 p.m. to 7:05 p.m.

CANDIDATE'S PAPER

Write your INDEX and PAPER NUMBER within the space provided.

Work from Observation

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

A2 size paper is provided by MATSEC. You may 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 invigilator/s **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 may 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 not including the rest intervals. The model is instructed by MATSEC with regard to dress-code and pose. The rest intervals taken by the model will be added at the end of the session.

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

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	2 nd June 2018
TIME:	4:00 p.m. to 7:05 p.m.

INSTRUCTIONS TO INVIGILATORS

Model's pose:

The model sits with his / her right whole leg (thigh and knee included) across the whole left leg. His / her chest is turned slightly to the left so that his / her left forearm rests on the back of the chair. His / her right arm cross-over to the left so that his / her right hand grasps the left hand.

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 dark colours should be avoided.

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	31 st May 2018
TIME:	4:00 p.m. to 7:05 p.m.

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

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), as well as 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 work's location are essential but their repetition in the essay does not gain the candidate any marks.

1. *Laocoon and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c. 25 BC, Vatican Museums, Rome
2. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
3. *Persistence of Memory*, Salvador Dalí, 1931, MoMA, New York City

(Total: 30 marks)

SECTION (ii): COMPARATIVE ESSAY

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 contributed to the production of such works. Elements pertaining to technique should also be included.

1. *Miracle of the Loaves and Fish*, 520, San Apollinare Nuovo, Ravenna
2. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
3. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels
4. *Les Demoiselles d'Avignon*, Pablo Picasso, 1907, MoMA, New York City
5. *Marilyn Monroe*, Andy Warhol, 1962, Tate Liverpool, Liverpool
6. *Xandru L-Imħabba (Preach Love)*, Antoine Camilleri, c. 1970, National Museum of Fine Arts, Valletta

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

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. The depiction of portraits was popular throughout the long history of Western Art. Rulers used it to extend an image of authoritative power, while artists of the Renaissance found it as an effective means to immortalise themselves through self-portraiture. In other periods, artists found the portrait as an effective way to depict different emotional states or as a way to experiment with new concepts. Discuss the changing role of the portrait from the Renaissance to the Modern periods.
2. Discuss how symbolism was widely employed in the art of the Early Christian, Byzantine and Medieval periods to communicate the concepts and teachings of Christianity to the faithful.
3. Religious, historical, social, and political events have been widely used by artists to communicate various levels of meaning. By referring to works of art from the Renaissance to the Romantic periods, argue how great artists selected such events to create powerful figurative compositions.

(Total: 35 marks)

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.

