



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

Directions to Candidates

By Thursday 12th November 2020, candidates must hand 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 2020 Supplementary Session upon request. The coursework mark that can be carried forward does not include that of the Thematic Project. Such a request should be made by sending an e-mail to matsec@um.edu.mt.
- Candidates who sat for the examination during the 2020 Special Session have their coursework mark automatically carried forward to the 2020 Supplementary Session unless a request stating otherwise is received from the candidate. The coursework mark that can be carried forward does not include that of the Thematic Project.
- New inserts (the total of which should not exceed the number stipulated in the syllabus) may be added to the coursework submitted during the 2020 Special Session by Thursday 12th November 2020.
- A new coursework altogether may be submitted by Thursday 12th November 2020.

All new inserts should be marked clearly with the words '2020 Supplementary Session' and should be submitted to the MATSEC Support Unit, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by Thursday 12th November 2020 as instructed in the timetable online.

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 candidate's 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 (including on the folder itself).

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 3 mm, 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>

The 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 (during the week starting Monday 1st February 2021 between 8.00 a.m. and 12.00 noon, and 2.00 p.m and 4.00 p.m.). 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. Roberto Benigni in the film ***Life is Beautiful*** blends tragedy and comedy to impart a unique message. Create a figurative work inspired by your personal reaction to the meaning and value of life.
2. Make a series of studies about the visual images found in the lyrics of "***What a Wonderful World***" by George David Weiss (1921-2010) and Bob Thiele (1922-1996), sung by Louis Armstrong (1901-1971). Use these to compose a picture to illustrate your interpretation of the song.
3. **Irresponsible driving.** Speeding and disrespect for other drivers and pedestrians can lead to fatal accidents. Produce visually your reaction to such behaviour.
4. Medical masks, deserted streets, personal confinement and social distancing have brought about a surreal way of life during the **Covid-19 pandemic**. Create a composition to illustrate this very unusual experience.
5. In a letter from Nuenen, dated late January 1885 and addressed to his brother Theo, **Van Gogh** writes "whether people approve or do not approve of what I do and how I do it, I for my part know no other way than to wrestle so long with nature that she tells me her secret". (Mark Roskill, *The Letters of Van Gogh*, William Collins Sons & Co. Ltd Glasgow, 1977, p 224-5). Produce work inspired by this statement and your own experience of nature.

6. Create a composition inspired by your studies of **decorative work** seen in many door grills, gates and balconies found across Malta and Gozo.
7. **Buildings.** Architects are introducing materials in the design of buildings which openly contrast with the traditional built environment. Create a work that shows your response to what is happening in the urban environment around you, which we are experiencing locally.
8. **The Conservation site.** Capture the activity of conservators at work within an ambience of your choice.

Emphasis should be placed on investigative research and the development and realisation 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 realisation 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:	14 th December 2020
TIME:	4:00 p.m. to 7:05 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 the inclusion of brief annotations.

Choose **ONE** of the following ten stimuli:

1. Prison Camp
2. Joy
3. Accidents
4. Heritage Protection
5. Protection
6. Noise and Chaos
7. Emotive Landscape
8. Curves and Scrolls
9. Construction
10. Social Distancing

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 be signed at the back by the examination supervisor/invigilator **before you start** your work. The supervisor/invigilator should also write his/her name next to his/her signature. 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 can be used. Chalk-pastels, charcoal and other material liable to smudge must be fixed.

(Total: 50 marks)



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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**ADVANCED MATRICULATION LEVEL
2020 SECOND SESSION**

SUBJECT:	Art
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure (NO CHOICE IS OFFERED)
DATE:	15 th December 2020
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 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 and is **not** tampered with in any way. It needs to be signed at the back by the examination supervisor/invigilator **before** any work is carried out. The supervisor/invigilator should also write his/her name next to his/her signature.

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.

(Total: 100 marks)



SUBJECT:	Art
PAPER NUMBER:	III
DATE:	16 th December 2020
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 in this section. 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. **A mere description of the reproduction is not a valid answer.**

The already-supplied 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. *Miracle of the Loaves and Fish*, 520, San Apollinare Nuovo, Ravenna
2. *Still-life with Cherub*, Paul Cézanne, 1895, Courtauld Institute, London
3. *My Bed*, Tracy Emin, 1998, Saatchi Gallery, London

(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 listed and illustrated in this section. You are expected to tackle aspects such as subject matter, iconography, and the social, political and religious framework of the time, depending on their relevance to the particular work. Elements pertaining to technique should also be included.

1. *Statues of Two Youths*, Polymedes of Argos, c. 580 BC, Delphi Museum, Delphi
2. *Trajan's Column*, 113, Trajan Forum, Rome
3. *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
4. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence
5. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MoMA, New York City
6. *The Scream*, Edvard Munch, 1893, National Gallery of Oslo, Oslo

(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. How related is the portrait of the Renaissance to that of Classical Antiquity? Are there cases of stylistic influence between Roman portraiture to that of the Renaissance in the fifteenth century? Illustrate your essay with examples which you have studied.
2. Discuss the ways how narratives of Religious subjects were depicted differently from the Middle Ages to the Baroque. You are expected to compare and contrast significant works by the most important artists whilst also discussing developments in the depiction of space.
3. Neo-Classicism and Romanticism proposed two distinct approaches to art. Neo-Classicism engaged with austerity, morality, grand and noble themes and was inspired by the classical past; Romanticism allied itself to powerful, subjective emotion, the human condition and the force of nature.

Discuss these **TWO** different approaches by referring to essential works produced in the late eighteenth and early nineteenth centuries.

(Total: 35 marks)

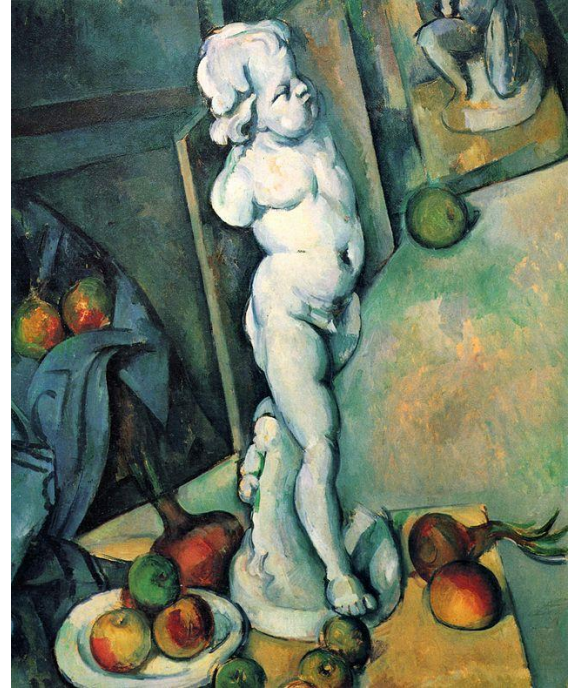
Paper 3 – HISTORY OF ART

Section (i): Critical Analysis

1.



2.



3.



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

1.



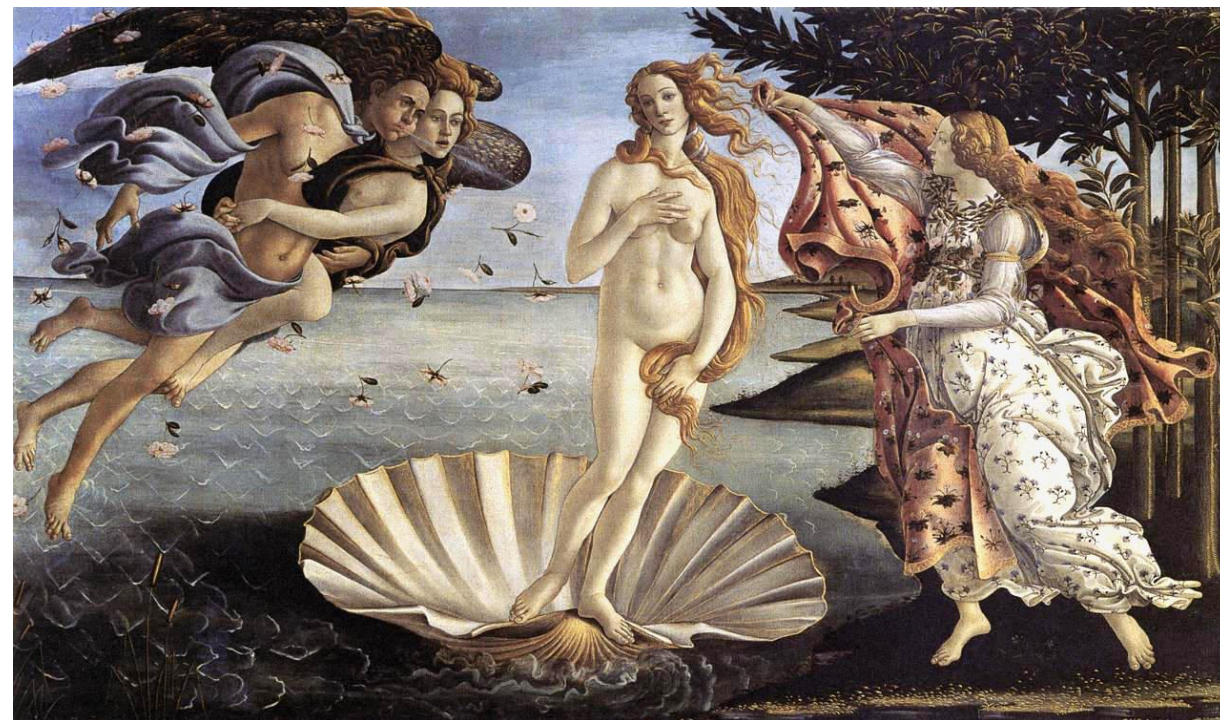
2.



3.



4.



5.



6.

