



SUBJECT:	Art
PAPER NUMBER:	Thematic Project

Directions to Candidates

(50 marks)

Candidates should submit their Portfolio, Personal Study and Visual Journal by Friday 11th March 2022 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 2022 First session upon request. Such a request should be made by sending an email to matsec@um.edu.mt and candidate should indicate when his/her last sit was. The coursework mark that can be carried forward does not include that of the Thematic Project.

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 (between Thursday 18th and Friday 19th August 2022 between 8.00 a.m. - 12.00 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. **All Souls Day / Halloween:** two different ways of remembering the dead. Find appropriate examples and develop a personal response to the theme.
2. **Sirens** in Greek mythology always fascinated sailors but often caused their downfall. From your research about this theme create a work that shows the irresistible, mesmerising but often fatal lure of their song.
3. **On-line gaming:** Develop a personal response either to a game of your choice or to the personal consequences that may arise from such an activity.
4. **Plants, roots, branches, cables, chains, scarfs, ropes, bodies.** From your studies create work that captures the flowing, curling, twisting, and entwining rhythm of natural or man-made objects.
5. **Behind the scenes:** theatre performances have inspired artists to create work depicting the contrasting levels of excitement and nervousness of the performers. Create work inspired by a performance.
6. **Challenging life occurrences** have inspired artists like Daumier and Goya to produce work that reveals aspects of the human condition. Produce work that explores a contemporary social issue.
7. **Restaurant after closing time.** Usually late at night is the time when the personnel must start cleaning up and preparing for the next day. Develop work that captures this busy hour.
8. **Barracca lift.** From your studies of the said structure, create work that shows the contrasting elements offered by the restricted space of the cubicle and the open panorama.

Emphasis should be placed on investigative research, 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 candidate's 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 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:	4 th June 2022
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 submitted at the end of the session.**

A finished piece is **not** compulsory, but you are expected 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. Relics
2. Temptation
3. Addiction
4. Coiling
5. Perspiration
6. Accident
7. Nightshift
8. Heights
9. Stalls
10. Makeup

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 signed at the back by the examination supervisor/invigilator **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
DATE:	4 th June 2022
TIME:	4:00 p.m. to 7:05 p.m.

CANDIDATE'S PAPER

Write your **INDEX** and **PAPER NUMBERS** 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, 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 submitted 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.

Option (i): 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 are the responsibility of the MATSEC. They should be set up accordingly to the instructions and plan provided by MATSEC.

OR

Option (ii): 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 regarding 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
DATE:	4 th June 2022
TIME:	4:00 p.m. to 7:05 p.m.

INSTRUCTIONS TO INVIGILATORS

A2 size paper is provided by MATSEC. The candidate 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.

Candidates are to produce work from observation of the six objects below. Objects are the responsibility of MATSEC and should be set up according to the instructions and plan provided by MATSEC.

Objects:

1. Square Plastic Water Bottle
2. Maltese ftira
3. Cereal bowl
4. Kitchen towel
5. Turnip
6. Tube of toothpaste

Model's pose:

The model sits frontally on a chair. His/her legs slightly apart and his/her head slightly turned to the left. His/her right-hand rests on the right knee and the left rests on the waist.

Model's dress-code:

The model should wear a tight T-shirt and a trousers. 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:	6 th June 2022
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 allocate 30 minutes on this section.

Write an in-depth critical analysis on **ONE** of the five 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, the formal and technical characteristics of the work.

A mere description of the reproduction is not a valid answer.

The given 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** reward additional marks.

1. *Discobolus* (Roman copy), Myron of Eleutherae, 450 BC, Palazzo Massimo alle Terme, Rome
2. *Lamentation over the Dead Christ*, Andrea Mantegna, 1490, Pinacoteca di Brera, Milan
3. *The Ambassadors*, Hans Holbein the Younger, 1533, National Gallery, London
4. *Las Meninas*, Diego Velazquez, 1656, Museo del Prado, Spain
5. *Unique Forms of Continuity in Space*, Umberto Boccioni, 1913, MoMA, New York City

(Total: 30 marks)

SECTION (ii): COMPARATIVE ESSAY

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

Write an essay analysing, comparing and contrasting **AT LEAST THREE** of the eight works listed and illustrated in this section. You are expected to discuss aspects such as subject matter, iconography, the social, political and religious framework of the time, depending on their relevance to the particular work. Elements pertaining to technique must also be included.

1. *Statues of Two Youths*, Polymedes of Argos, c. 580 BC, Delphi Museum, Delphi
2. *Melchisedek, Abraham, Moses, Samuel and David*, 1194, Our Lady of Chartres Cathedral, Chartres
3. *Feast of Herod*, Donatello, c. 1425, Cathedral Baptistery, Siena
4. *The Tempest*, Giorgione, c.1508, Galleria dell'Accademia, Venice
5. *Ecstasy of St Theresa*, Gian Lorenzo Bernini, 1644-1647, Santa Maria della Vittoria, Rome
6. *Et in Arcadia Ego*, Nicola Poussin, 1655, Louvre, Paris
7. *Gare St. Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
8. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London

(Total: 35 marks)

SECTION (iii): SYNOPTIC ESSAY

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

Write a synoptic essay on **ONE** of the four essay titles listed below:

1. Discuss and compare the representation of the human form in the twentieth century with that of the Renaissance, Mannerist and Baroque periods.
2. Consider the significance of balance and movement in European art and architecture throughout the second millenium. Discuss with case studies of your choice.
3. The eighteenth and nineteenth centuries offer various significant examples in which stories are narrated, from those immersed in classical sources to those inspired by modern life. Discuss the evolution of the depiction of narrative as an artistic expression from David to Renoir.
4. Discuss how the depiction of Biblical scenes changed over time from the stylizations of Byzantine art, to the dematerialisation of the Romanesque, to the elegance of the Gothic onto the greater life-like depictions of the Renaissance period.

(Total: 35 marks)

Paper 3–HISTORYOFART–Section(ii): Comparative Essay

1.



2.



3.



4.



5.



6.



7.



8.

Paper 3 – HISTORY OF ART

Section (i): Critical Analysis



1.



2.



3.



4.



5.