



### **AM Art Examination Regulations and Notices**

The Head of Centre is to bring the following to the attention of all invigilation staff:

#### **Examination (Drawing) Scripts**

1. For Paper I and Paper II, candidates should be asked which type of paper they prefer to use:
  - a. A2 Textured **OR** A2 Smooth;
  - b. A3 (for sketching).
2. Not all candidates might need an A3 paper.
3. Unused paper should remain grouped with its type (A2 textured, A2 smooth, or A3).
4. Give papers to candidates requesting more papers as long as **ALL** material is collected at the end of the examination.
5. Candidates can use their own papers as long as these:
  - a. are of the same size as those provided by MATSEC (A2);
  - b. have **not** been tampered with in any way before the examination;
  - c. are authenticated by invigilation staff **before** work is commenced. Invigilators are to authenticate (a) and (b) above by writing their name and surname and signing at the back of each sheet.
6. **ALL** work done by candidates, including sketches, is to be collected at the end of the examination.
7. Lined scripts are provided for Paper III.

#### **Note for Paper I**

8. Candidates are to bring into the examination hall a folder with their "Thematic Project Work" which consists of a maximum of **FIVE** A2 sheets. The folder must be collected at the end of the examination.

#### **Note for Paper II**

9. Candidates can work on a still-life or Human Figure. No choice is offered.

Regulations and information present in MATSEC Handbook: Exam Centre and Invigilation apply for this examination.



SUBJECT:	<b>Art</b>
PAPER NUMBER:	Thematic Project

**Directions to Candidates**

**(50 marks)**

Candidates should submit their Portfolio, Personal Study and Visual Journal by noon of Monday 31<sup>st</sup> July 2023 at MATSEC, 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 transferred to the 2023 Second Session upon request. The coursework mark that can be transferred does not include the mark of the Thematic Project. 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. Candidates who sat for the examination during the 2023 First Session have their coursework mark automatically transferred to the 2023 Second Session unless a request stating otherwise is received from the candidate.
- New inserts (the total of which should not exceed the number stipulated in the syllabus) may be added to the coursework submitted during the 2023 First Session by noon of Monday 31<sup>st</sup> July 2023.
- A new coursework altogether may be submitted by noon of Monday 31<sup>st</sup> July 2023.

All new inserts should be marked clearly with the words 'New Inserts 2023 Second Session' and should be submitted to MATSEC, University of Malta, Msida, or the Examinations Department, Victoria, Gozo, by noon of Monday 31<sup>st</sup> July 2023 as instructed in the timetable online.

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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 submitted 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 (if any)
- 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 MATSEC (during the week starting Monday 23<sup>rd</sup> October 2023 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 MATSEC 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 Hike.** Create a work which engages with a group of people within a landscape.
2. **Rehearsing Musicians.** Capture the atmosphere of a group of musicians preparing for a concert.
3. **People by the sea.** Create a lively composition which portrays people enjoying themselves by the sea in the sweltering summer months.
4. **Heavy metal.** Select any type of heavy machinery and look at it with the eyes of a surrealist.
5. **Protest.** Imagine yourself within a crowd of protesters and produce a work based on your experience.
6. **Sunday morning market.** Develop a work which is based on your personal experiences of the activity around stalls in a flea market.
7. **A garage is more than just a car space.** Create a work which reflects the use of such a space.
8. **The shopping bag.** Produce studies of the inside of a shopping bag full of food items and develop a captivating work from your observations.

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.




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	I – Extended Thematic Project
DATE:	30 <sup>th</sup> August 2023
TIME:	9:00 a.m. to 12:05 p.m.

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**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. Slopes
2. Strings
3. Inflatables
4. Packaging
5. Rhythm
6. Barriers
7. Bolts
8. Umbrellas
9. Store
10. Shelves

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)**



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ta' Malta

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## **Note to Examinations Department Regarding Art Examinations**

### **Still-Life with Natural and/or Man-made Forms**

1. The objects are the responsibility of MATSEC, they should be set up according to the instructions and plan provided by MATSEC.
2. **ALL** objects provided by MATSEC must be returned to MATSEC.

### **The Human Figure**

1. Models should wear tight T-shirt and a pair of trousers. The T-shirt and trousers need to be light in colour, preferably plain (i.e. without stripes, dots, prints, etc.). Black and other very dark colours should be avoided. Models should not wear fancy jewellery. Models with long hair should gather their hair.
2. Breaks needed by the model are **not** included in the examination time and need to be added at the end of the session.
3. All models for a particular level (e.g. AM) are to be of the same gender.
4. Models should be relatively fit and flexible in order to hold the given pose for the duration of the examination.

### **Examination (Drawing) Scripts**

5. Unused scripts should remain grouped as provided by MATSEC.



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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure
DATE:	31 <sup>st</sup> August 2023
TIME:	9:00 a.m. to 12:05 p.m.

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### **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 pose outlined below. The models' pose is the responsibility of MATSEC and should be posed according to the instructions and photos provided by MATSEC.

#### **Model's pose:**

The model sits on a chair, with one leg raised upon a low stool or upturned waste-paper basket; the other foot rests on the floor. Their arms are crossed on the chest and look straight ahead.

#### **Model's dress-code:**

The model should wear a tight T-shirt and a pair of 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)**




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation – Still-Life or Human Figure
DATE:	31 <sup>st</sup> August 2023
TIME:	9:00 a.m. to 12:05 p.m.

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### 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 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)**




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	III
DATE:	1 <sup>st</sup> September 2023
TIME:	9:00 a.m. to 12:05 p.m.

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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.

### **SECTION (i): CRITICAL ANALYSIS**

You are advised to allocate 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, 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. *Wilton Diptych*, c.1400, National Gallery, London
2. *The Ambassadors*, Hans Holbein the Younger, 1533, National Gallery, London
3. *Standing by the Rags*, Lucien Freud, 1988, Tate Gallery, London

**(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 six 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. *Trajan's Column*, 113, Trajan Forum, Rome
2. *Pulpit*, Nicola Pisano, 1260, Cathedral Baptistery, Pisa
3. *Feast of Herod*, Donatello, c.1425, Cathedral Baptistery, Siena
4. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, MUŻA, Valletta
5. *The Two Fridas*, Frida Kahlo, 1939, Museum of Modern Art, Mexico City
6. *Quintet of the Unseen*, Bill Viola, 2000, Blain/Southern, London

**(Total: 35 marks)**



### **SECTION (iii): SYNOPTIC ESSAY**

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

You are encouraged to support your arguments by making reference to works of art **not** included in the list of 75 works listed in the syllabus.

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

1. A watercolour painting on paper looks different from one painted with oil pigments on canvas, as much as a marble carving has a different feel to one cast in bronze. Through **FOUR** specific works of art discuss how the selection of materials and the use of particular techniques are amongst the most important decisions artists have to make.
2. Through the ages, from the prehistoric age to our own times, artists have used and/or depicted the human body as a means to express a wide array of emotions, ranging from pain to happiness. Through **FOUR** works of art discuss how artists have used the forms of the human body to reflect on the human condition.
3. More often than not, behind the deceptive directness of an image there might be a whole world of symbols and allegories. An image of a fish might convey beliefs in Christ as the Son of God, as much as a picture of a burnt-out candle might signify the shortness of life. Choose **FOUR** works of art and discuss the possible symbolic meanings they convey.

**(Total: 35 marks)**

**Paper 3 – HISTORY OF ART**

**Section (i): Critical Analysis**

1.



2.



3.



1.



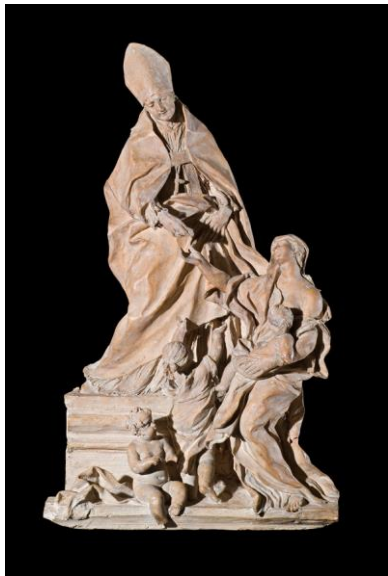
2.



3.



4.



5.



6.

