



SUBJECT: **Art**
PAPER NUMBER: Part I B – Thematic Project Work (100 marks)

DIRECTIONS TO CANDIDATES

Candidates must submit all the work pertaining to Part I A – Coursework at MATSEC, University of Malta, or the Examinations Department, Victoria, Gozo by Monday 1st August 2022.

In the case of candidates who will not be sitting for the examination for the first time:

- 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 2022 Second Session upon request. The coursework mark that can be transferred does not include the mark of the Thematic Project. Such a request must be sent by email to matsec@um.edu.mt.
- Candidates who sat for the examination during the 2022 First Session have their coursework mark automatically transferred to the 2022 Second Session unless a request stating otherwise is received from the candidate.
- New inserts (the total of which should not exceed the number stipulated by the syllabus) may be added to the coursework submitted during the 2022 First Session by Monday 1st August 2022.
- A new coursework altogether may be submitted by Monday 1st August 2022.

All new inserts should be marked clearly with the words 'New Inserts 2022 Second Session' and should be submitted to MATSEC, University of Malta, Msida, or the Examinations Department, Victoria, Gozo by Monday 1st August 2022 as instructed in the timetable online.

On Monday 5th September 2022, candidates are to insert Part I B – Thematic Project Work in the same folder submitted earlier at MATSEC or the Examinations Department, Victoria, Gozo (on Monday 1st August 2022). The Thematic Project Work is to be handed in at MATSEC, University of Malta, Msida or the Examinations Department, Victoria, Gozo between 8.00 a.m. and 12.00 noon.

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).

The Thematic Project Work (Part IB) must be separated from the other sections of the coursework, and must be clearly distinguished by being marked accordingly.

The number and title of the starting point chosen for the Thematic Project Work (Part I B) 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 must be developed in a personal way. **The work should be entirely the candidate's.**

The candidates may submit work in any medium. However, objects and materials such as hypodermic needles, syringes, broken glass, barbed wire, raw plaster, unfired clay, fresh organic matter, razor blades and any other material 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. Syllabi can be accessed through the following link:
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 MATSEC (during the week starting Monday 24th October 2022 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.

PART I B – THEMATIC PROJECT WORK

Candidates are required to choose ONE starting point from the following list:

1. A leader can be like the **Pied Piper**. He could be easy to follow or support, but the well-being of his followers may not always be his priority. Produce work that expresses the moral of the Pied Piper story.
2. The fast ferry has joined the small fleet of traditional Maltese *dghajjes tal-pass* as a means of sea **transport in Malta's Grand Harbour**. From your sketches create work inspired by movement of sea transport in the harbour.
3. From your observation of the **mechanical details of tools and machinery**, create a composition that brings out the visual artistic qualities of these man-made creations.
4. **Flyovers** – Roads crossing over each other meant to streamline the system of traffic control to avoid congestion. At times they can also present an aesthetic beauty in their design and construction. Produce work inspired by road bridges and their intersections.
5. Espirt Barthelet (1919-1999) produced a corpus of semi-abstract and abstract paintings inspired by **Maltese rooftops**. From your studies of local rooftops, produce work that shows your reaction to the fast-changing contemporary skyline.
6. The highly imaginative plots for the films of **Indiana Jones** skilfully integrate fantasy and adventure with archaeology. Produce work based on your response to the character of Indiana Jones.

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 chosen theme.

Candidates are required to communicate their understanding and thinking process through integrated images and brief annotations.

All work pertaining to the Thematic Project (final piece, research, preparatory studies, etc.) must be presented on **FOUR** A2 sheets (420 mm x 594 mm). The works and the relevant annotations can either 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:	Part II – Section A: Work from Observation (100 marks)
DATE:	2 nd September 2022
TIME:	10:15 a.m. to 12:20 p.m.

DIRECTIONS TO CANDIDATES

Write your **index, paper, section** and **option number** within the space provided.

SECTION A: WORK FROM OBSERVATION

You may attempt only **ONE** of the two options offered – the one you indicated on the application form.

Option (i) Still-Life with Natural and/or Man-Made Forms

Option (ii) The Human Figure

This section may 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 and is authenticated by the session invigilator **before** you start your work. 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.

Work may be executed 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.

Option (i) Still-Life with Natural and/or Man-Made Forms

Candidates are to produce work from observation of a group of six objects which may include natural and/or man-made forms. The objects are the responsibility of MATSEC, they should be set up according to the instructions and plan provided by MATSEC.

Option (ii) The Human Figure

The model is provided by MATSEC, and is to assume a two-hour pose, not including the rest intervals. The pose of the model is set during the examination session by the supervisor as instructed by MATSEC Board. The rest intervals taken by the model will be added at the end of the session.

Candidates must produce **ONE** quick study **OR A NUMBER** of quick studies during the first fifteen minutes, followed by **ONE** in-depth study during the rest of the examination time.



SUBJECT:	Art
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	2 nd September 2022
TIME:	10:15 a.m. to 12:20 p.m.

INSTRUCTIONS TO EXAMINATION SUPERVISOR**Part II – Section A: Option (ii) – The Human Figure****Model's pose:**

The model sits on a table with his/her calves against the edge of the table. His/her right leg crossing over the left leg. His/her shoulders stoop a little forward so that the weight is taken on both hands as he/she grasps the edge of the table on either side.

Model's dress-code:

The model should wear a tight T-shirt and trousers. Both must be light in colour and plain (i.e. without stripes, dots, prints, etc). Black and other very dark colours are to be avoided.



SUBJECT:	Art
PAPER NUMBER:	Part II – Section B: History of Art – Critical Analysis (100 marks)
DATE:	2 nd September 2022
TIME:	9:00 a.m. to 10:05 a.m.

DIRECTIONS TO CANDIDATES

Write your **index, paper, section,** and **question number** within the space provided.

Choose **TWO** of the eight works presented below and write an in-depth critical analysis on each one.

Discuss the general stylistic and historical context of the works, the contribution of the particular artist (when known), as well as the iconography, meaning, and formal and technical characteristics of the works. Although the syllabus list refers only to painting and sculpture, you are encouraged to also refer to other art forms.

It is suggested that you allocate 30 minutes on **each** of the two critical analyses.

1. *Last Judgment*, Gislebertus, c. 1130, St Lazarus Cathedral, Autun
2. *The Betrothal of the Arnolfini*, Jan van Eyck, 1434, National Gallery, London
3. *Philosophy (School of Athens)*, Raphael Sanzio, 1510-1511, Vatican Museums, Rome
4. *Assumption of the Virgin*, Annibale Carracci, 1600, Santa Maria del Popolo, Rome
5. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, National Museum of Fine Arts, Valletta
6. *Death of Marat*, Jacques Louis David, 1793, Royal Museum of Fine Arts, Brussels
7. *Gare St. Lazare in Paris*, Claude Monet, 1877, Musée d'Orsay, Paris
8. *Marilyn Monroe*, Andy Warhol, 1962, Tate Liverpool, Liverpool

INSTRUCTIONS TO MATSEC

Thematic Project Work starting points: to be received by candidates at least eight weeks before the commencement of the MATSEC examinations.

Candidates must choose only **ONE** option from the two options provided i.e. Still-Life or The Human Figure – the one indicated by them on the application form.

All models should be of the same gender.

List of Objects needed for Work from Observation – Still-Life:

1. Jerrycan
2. Glass jug
3. Kitchen towel
4. Kitchen roll
5. Slice of pumpkin
6. Lemon

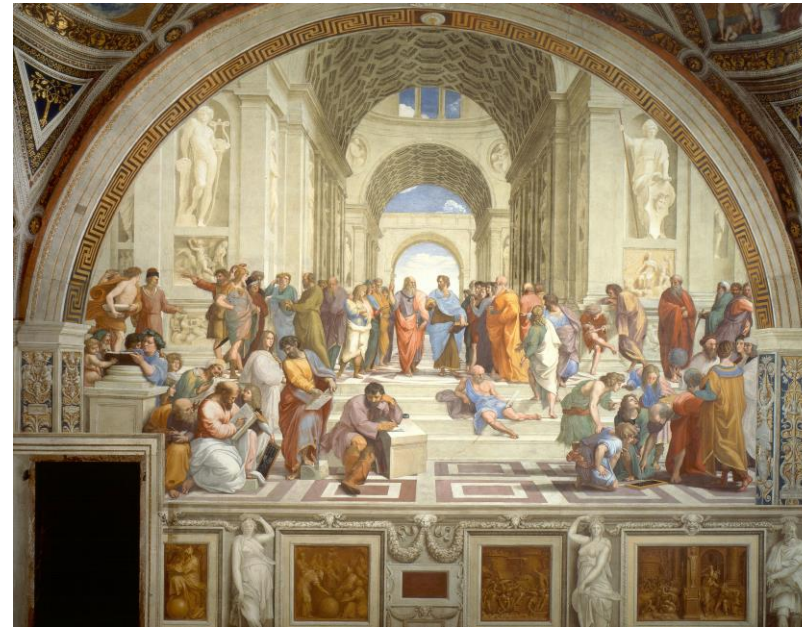
1.



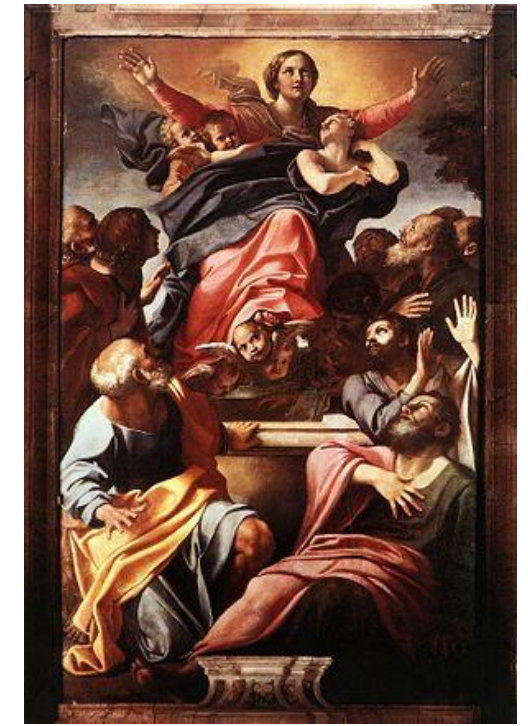
2.



3.



4.



5.



6.



7.



8.

