

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
INTERMEDIATE LEVEL
MAY 2014

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

Directions to Candidates

By Friday 14th March 2014, candidates should have handed in all the work pertaining to Part I A – Coursework at the MATSEC Support Unit, University of Malta, or the Examinations Department, Victoria, Gozo.

On Thursday 5th June 2014, candidates are to insert Part I B – THEMATIC PROJECT WORK in the same folder submitted at the MATSEC Support Unit or the Examinations Department on the 14th March 2014. The Thematic Project Work is to be handed in between 8.00 am and 12.00 noon or between 2.00 pm and 4.00 pm. The candidates' name, signature, photograph, or any material that might disclose their identity MUST NOT feature in any part of what is submitted for assessment.

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

The number and title of the starting point chosen for the Thematic Project Work (Part IB) are to be clearly written.

Work in progress can be discussed with the tutors but it has to be developed in a personal way. The work should be entirely the candidate's.

All submitted sheets are to be duly numbered and a 'List of Contents' indicating all the works must be included in the folder.

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 by the syllabus will not be considered. The syllabus can be accessed through the following link:
http://www.um.edu.mt/__data/assets/pdf_file/0003/164451/IM04.pdf

B – Thematic Project Work

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

1. Create an abstract composition based on your studies of KNIVES AND SCISSORS.
2. FOSSILS.
3. ANIMALS AT PLAY.
4. ABSEILING: REACHING FOR THE SKY.
5. THE FRUIT AND VEGETABLE AREA OF A SUPERMARKET.
6. Produce a composition which captures the atmosphere of a MISTY MORNING.

Emphasis should be placed on investigative research, 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.

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

All work pertaining to the 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.

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MAY 2014

SUBJECT:	ART
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	31st May 2014
TIME:	10.15 a.m. to 12.15 p.m.

Directions to Candidates

Write your INDEX NUMBER, PAPER, SECTION and OPTION NUMBER within the space provided.

Work from Observation

You may attempt only ONE of the two options offered – that 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.

You are provided with A2 size paper (420 mm x 594 mm) but you may provide your own alternative A2 size paper. In this case, the supervisor must endorse it before you start your work.

Sketches done during the examination must be handed in 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. You are to provide your own media, fixatives, easel, drawing board, paper clips, etc.

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 and their setting is the responsibility of the MATSEC examination board.

Option (ii) The Human Figure

The model is to assume a two-hour pose. 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.

The model is provided by MATSEC. The pose of the model is set by the supervisor as instructed by MATSEC. The time taken for the model to rest is not included in the two-hour examination time.

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SUBJECT:	ART
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	31st May 2014
TIME:	10.15 a.m. to 12.15 p.m.

INSTRUCTIONS TO EXAMINATION SUPERVISOR

Part II – Section A: Option (ii) - The Human Figure

Model's pose:

The model sits frontally on a chair with his/ her legs slightly apart. Both hands are placed in front; the left hand is placed on the right hand which in turn clenches the seat of the chair at the centre. The weight of the torso is placed on the arms and hands.

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 very dark colours should be avoided.

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SUBJECT:	ART
PAPER NUMBER:	Part II – Section B: History of Art – Critical Analysis (100 marks)
DATE:	31st May 2014
TIME:	9.00 a.m. to 10.00 a.m.

Directions to Candidates

Candidates are to write their INDEX NUMBER, PAPER, SECTION AND QUESTION NUMBER within the space provided.

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

Place the works in their general stylistic and historical context, discuss the contribution of the particular artists (when known), the iconography, meaning and the formal and technical characteristics of the works. Although the list refers to painting and sculpture, you are encouraged to also refer to other art forms.

You are advised to spend 30 minutes on each critical analysis.

1. *Trajan's Column*, 113, Trajan Forum, Rome.
2. *Melchisedek, Abraham, Moses, Samuel and David*, 1194, Our Lady of Chartres, Chartres.
3. *Lamentation over the Dead Christ*, Andrea Mantegna, 1490, Pinacoteca di Brera, Milan.
4. *Assumption of the Virgin*, Annibale Carracci, 1600, Santa Maria del Popolo, Rome.
5. *The Swing*, Jean-Honoré Fragonard, 1767, Wallace Collection, London.
6. *Speed*, Antonio Sciortino, 1937, National Museum of Fine Arts, Valletta.

Section B – History of Art – Critical Analysis

1.



2.



3.



4.



5.



6.

