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

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### **DIRECTIONS TO CANDIDATES**

By Friday 15<sup>th</sup> March 2019, 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.

**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 2019 First 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.

On Monday 10<sup>th</sup> June 2019, candidates are to insert Part I B – Thematic Project Work in the same folder submitted at the MATSEC Support Unit or the Examinations Department, Victoria, Gozo on Friday 15<sup>th</sup> March 2019. The Thematic Project Work is to be handed in at the MATSEC Support Unit, University of Malta, Msida or the Examinations Department, Victoria, Gozo between 8.00 a.m. and 12.00 noon or between 2.00 p.m. and 4.00 p.m.

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.

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 IB) 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/\\_\\_data/assets/pdf\\_file/0016/318040/IM04.pdf](http://www.um.edu.mt/__data/assets/pdf_file/0016/318040/IM04.pdf)

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 (on the 22<sup>nd</sup> and 23<sup>rd</sup> August 2019 between 8.00 a.m. and 12.30 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.

## **SECTION 1B – THEMATIC PROJECT WORK**

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

1. **Winding streets** in a Maltese village core at night.
2. **The crafts fair:** nowadays craft fairs have become very popular. People love to watch artisans at work creating authentic hand-made artefacts. Compose a picture to illustrate your experience of a crafts fair.
3. Charles Dickens' descriptions of **children of long ago** give us many vivid pictures of their environment, food, schooling, pick pocketing, clothes and games. Look up the story of Oliver Twist for inspiration to create your own work.
4. **Early morning dew drops.**
5. Produce a composition based on your studies of the works of the Maltese artist **Antoine Camilleri (1922-2005)**.
6. **The Coffee Shop:** a meeting place for friends. Create a composition that captures the busy atmosphere one finds in small but crowded cafeteria.

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.




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	8 <sup>th</sup> June 2019
TIME:	10:15 a.m. to 12:20 p.m.

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### **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, is **not** tampered with in any way, and is authenticated by the session invigilator **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 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**

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 Board.

#### **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 the 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.



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<b>SUBJECT:</b>	<b>Art</b>
<b>PAPER NUMBER:</b>	Part II – Section A: Work from Observation (100 marks)
<b>DATE:</b>	8 <sup>th</sup> June 2019
<b>TIME:</b>	10:15 a.m. to 12:20 p.m.

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

The model stands partially seated frontally against a table, with both arms resting on the table and legs crossed at the ankle.

**Model's dress-code:**

The model should wear a tight T-shirt and 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 are to be avoided.




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	Part II – Section B: History of Art – Critical Analysis (100 marks)
DATE:	8 <sup>th</sup> June 2019
TIME:	9:00 a.m. to 10:05 a.m.

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### **DIRECTIONS TO CANDIDATES**

Write your **index, 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.

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 list refers to painting and sculpture, you are encouraged to also refer to other art forms.

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

1. *Laocoön and his Sons*, Hagesandros, Athenodorus and Polydorus of Rhodes, c.25 BC, Vatican Museums, Rome
2. *Adam and Eve*, Albrecht Dürer, 1504, Museum of Fine Arts, Boston
3. *Madonna of the Long Neck*, Parmigianino, c.1532, Uffizi Gallery, Florence
4. *Las Meninas*, Diego Velazquez, 1656, Museo del Prado, Madrid
5. *Rain, Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London
6. *Speed*, Antonio Sciortino, 1937, MUŻA, Valletta.

## **INSTRUCTIONS TO MATSEC**

Thematic Project Work titles: to be received by candidates at least three 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 as indicated by them on the application form.

All models should be of the same gender.

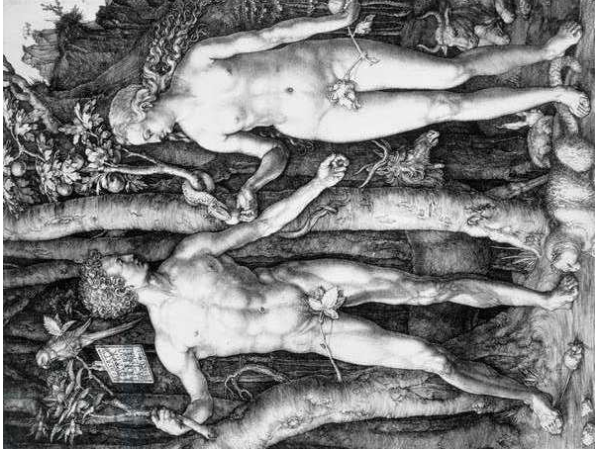
List of Objects needed for Work from Observation:

- A large cardboard box
- A towel (or cloth)
- A kitchen roll
- A hand brush
- A pear

1.



2.



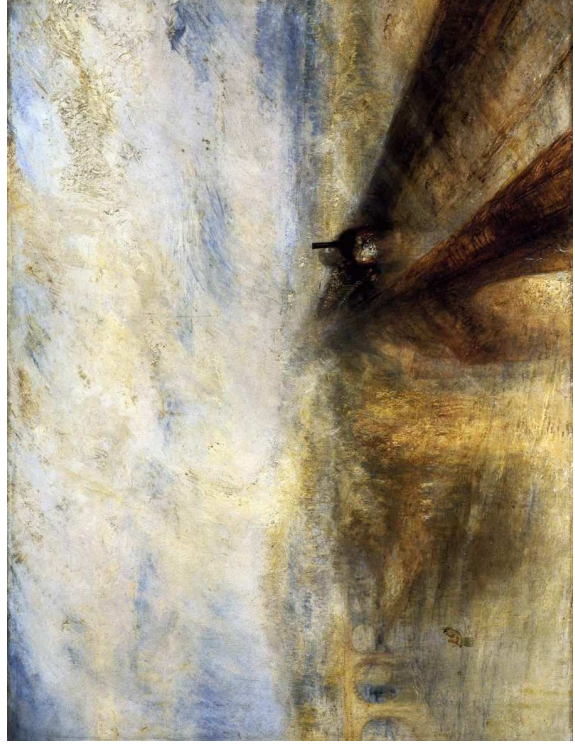
3.



4.



5.



6.

