

**AM SYLLABUS (2011)**

**ART**

**AM 04**

***SYLLABUS***

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| <b>Art<br/>Syllabus</b> | (Available in September)                                     |
|                         | Project(3 weeks)+Paper I(6 hrs)+Paper II(3 hours)+Coursework |

**Aims**

The Aims of the syllabus are:

1. to stimulate creativity and insights into the artistic process
2. to develop visual awareness through investigation and analysis
3. to improve expressive qualities and communicative abilities through experimentation and technical proficiency
4. to cultivate aesthetic and critical judgement
5. to develop a critical approach to the evaluation of works of art within their historical context

**Assessment Objectives**

Candidates will be assessed on their ability

1. to interpret and respond to artistic stimuli
2. to research, develop and express ideas and form
3. to use different artistic media skillfully and sensitively
4. to discuss knowledgeably and critically the History of Art

**Subject Content**

Subject Content is determined by the Aims and Assessment Objectives of the syllabus. This is achieved by:

1. research, rigorous exploration and extended development of particular themes and ideas
2. experimentation, sensitivity and proficiency in the use of media
3. investigative, confident and well structured approach to the recording of observations
4. critical knowledge of history of art and an appropriate use of artistic terminology

**Scheme of Assessment**

The examination consists of Coursework and Project and two examination papers. The marks allotted to each examination module are as follows:

*Project* – Composition from a theme (100 marks)

*Paper I* - Work from observation (100 marks)

*Paper II* - History of Art (100 marks)

*Coursework* – A portfolio of work produced during the course of studies (50 marks)

**Summary of Requirements for each paper**

*Project* - Composition from a theme

Time: 3 weeks

Candidates are to choose one starting point from the eight options provided. They may interpret it in two or three dimensions unless instructed otherwise.

Candidates are expected to:

- Investigate visual and other sources
- Explore a wide range of media to determine an appropriate way of working
- Keep records of work. Records should show systematically how ideas were modified, reviewed, and refined as the work progressed

The work must be produced unaided but it may be discussed with the tutor. Brief annotations on the working procedure are necessary. The project should include a clearly identified finished work and other work related to its research and development.

A good presentation is compulsory, but excessive mounting is not recommended. Candidates should also try to avoid using fragile material and wooden stretchers. All two-dimensional work should be submitted in one standard examination folder provided by MATSEC. Three-dimensional work should be submitted in an adequate package not exceeding 500 mm x 500 mm x 500 mm.

The Marker's panel reserves the right to call the candidates for an interview on the work submitted.

*Paper I - Work from observation*

Time: 6 hours

This paper is divided into two sections

- (i) The Human Figure;
- (ii) Still-life with man-made and natural forms.

Candidates should attempt both sections.

Work may be interpreted in two or three dimension. At least one of the sections should be interpreted in full colour. Moreover, a wet medium must be used in at least one section. Candidates are allowed 3 hours for each section.

Candidates may use their own drawing paper provided that its size is 430 mm x 610 mm and that it is countersigned by the Session Invigilators.

The model for section (i) is provided by the MATSEC Board but the objects for Section (ii) are to be provided by the candidates according to a list provided by the examiners. This list is published and sent to the candidates before the examination.

*Paper II - History of Art*

Time: 3 hours

Candidates are expected to have a broad knowledge of history of art from Prehistoric to Modern and Contemporary. They must show a proper understanding of different styles and an in-depth analysis of particular periods. Candidates should be knowledgeable of art-historical and biographical data and should show competence in appreciating works of art within their particular context. This should be backed by evidence of wide reading. A proper use of artistic terminology is a must.

The paper is divided into TWO sections, SECTION I AND SECTION II

Section I covers the knowledge of basic essentials of a pre-selected list of eighty works throughout the story of art (see the list hereunder). Five works will be presented in this section, including one from Malta. Candidates must discuss three of these works. Candidates should place the work in its general stylistic context, discuss basic information on its author (when known), discuss the iconography and general formal and technical characteristics.

1. *Sleeping Lady*, from Hal-Saflieni, c.3300-3000 BC, National Museum of Archaeology, Valletta, MALTA
2. *Bison*, c. 15,000-10,00 BC, Altamira, Spain
3. *Seated Scribe*, from Saqqara, c. 2400 BC, Paris, Louvre.
4. *Pharaoh Tutankhamen and his Wife*, c 1350 BC, Cairo Museum
5. *Statues of two youths*, Polymedes of Argos, c. 580 BC, Delphi Museum
6. *Bronze Warrior of Riace*, c.450BC, Reggio Calabria.
7. *Discus Thrower (Discobolus)*, Roman marble after Greek bronze, Myron, 450 BC
8. *Hermes with young Dionysus*, Praxiteles, c. 350 BC, Olympia Museum
9. *Nike of Samothrace*, Pythokritos of Rhodes (?), c. 190BC, Paris, Louvre
10. *Laocoon and his Sons*, Hagesandros, Athenodorus and Polydoros of Rhodes, c. 25 BC, Vatican Museum
11. *Emperor Claudius*, c. 50AD, The Domus Romana, Rabat, MALTA
12. *Reliefs from the Trajan Column*, Dedicated AD 114, Rome
13. *Sarcophagus of Junius Bassus*, c. AD 356, Crypt of St Peter's, Rome
14. *The Miracle of the Loaves and Fishes*, c. AD 520, Basilica S. Appolinare Nuovo, Ravenna
15. *Page of the Lindisfarne Gospel*, c. 700, British Library, London
16. *Crucifix of Archbishop Gero*, c. 975-1000, Cologne
17. *Bronze doors of Hildesheim*, 1015, Hildesheim Cathedral
18. *Bayeux Tapestry*, c. 1080, Bayeux
19. *Last Judgement*, Giselbertus, c.1130-35, Autun Cathedral
20. *Christ as Ruler of the Universe*, c. 1190, Cathedral of Monreale, Sicily
21. *Melchisedek, Abraham, and Moses*, c. 1194, Chartres Cathedral
22. *Ekkehart and Uta*, c. 1260, Naumburg Cathedral
23. *Baptistery*, Nicola Pisano, 1260, Pisa Cathedral
24. *The Mourning of Christ*, Giotto, c. 1306, Cappella dell'Arena Padua
25. *Maesta*, Duccio, c.1308, Opera del Duomo, Siena
26. *The Annunciation*, Simone Martini and Lippo Memmi, 1333, Uffizi, Florence
27. *The Wilton Diptych*, c. 1400, National Gallery, London

28. *Très Riches Heures*, Paul and Jean de Limbourg, c. 1410, Musée Condé, Chantilly
29. *The St Paul Retable*, Circle of Luis Borassa, c.1400, Cathedral Museum, Mdina, MALTA
30. *The Holy Trinity*, Masaccio, c. 1427, Sta Maria Novella
31. *St George*, Donatello, c. 1416, Museo del Bargello, Florence
32. *The Betrothal of the Arnolfini*, Jan Van Eyck, 1434, National Gallery, London
33. *The Battle of San Romano*, Paolo Uccello, c. 1440, National Gallery, London
34. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi, Florence
35. *The Last Supper*, Leonardo da Vinci, 1498, Sta Maria delle Grazie, Milan
36. *David*, Michelangelo, 1501-04, Galleria dell'Accademia, Florence
37. *The Sistine Chapel ceiling*, Michelangelo, 1509-12, Sistine Chapel, Vatican
38. *The School of Athens*, Raphael, 1510-11, Vatican Stanze, Vatican
39. *The Tempest*, Giorgione, c. 1508, Accademia, Venice
40. *Madonna with Saints and members of the Pesaro Family*, Titian, 1519-1528, Sta Maria dei Frari, Venice
41. *The Crucifixion*, "Grunewald", c. 1515, Colmar
42. *Adam and Eve*, (engraving) Durer, 1504
43. *The Madonna with the long neck*, Parmigianino, 1532, Palazzo Pitti, Florence
44. *The Crucifix*, Polidoro da Caravaggio, c. 1530, St John's Co-Cathedral, Valletta, MALTA
45. *Mercury*, Giovanni Bologna, 1567, Museo del Bargello, Florence
46. *The Opening of the Fifth Seal*, El Greco, c.1610, Metropolitan Museum, New York
47. *The Beheading of St John the Baptist*, Caravaggio, 1608, Oratory of St John, Valletta, MALTA
48. *Aurora*, Guido Reni, 1613, Palazzo Rospigliosi, Rome
49. *Allegory on the Blessings of Peace*, Rubens, 1630, National Gallery, London
50. *The Night Watch*, Rembrandt, 1642, Rijksmuseum, Amsterdam
51. *"Et in Arcadio Ego"*, Poussin, 1655, Louvre, Paris
52. *Las Meninas*, Velazquez, 1656, Prado, Madrid
53. *The Vision of St Theresa*, Bernini, 1644-47, Sta Maria della Vittoria, Rome
54. *The Charity of St Thomas of Villanova*, Melchiorre Cafà, c.1663, National Museum of Fine Arts, Valletta, MALTA
55. *Life of St John the Baptist*, ceiling decoration, Mattia Preti, St John's Co-Cathedral, Valletta, MALTA
56. *The Worship of the Holy Name of Jesus*, Giovanni Battista Gaulli, 1670-1683, Il Gesù, Rome
57. *Fete in a Park*, Watteau, 1718, Wallace Collection, London
58. *Cleopatra's Banquet*, Giovanni Battista Tiepolo, 1750, Palazzo Labia, Venice
59. *Marat*, David, 1793, Royal Museum, Brussels
60. *Bather*, Ingres, 1808, Louvre, Paris
61. *The Giant*, (etching) Goya, 1820
62. *The Haywain*, Constable, 1821, National Gallery, London
63. *Steamer in a Snowstorm*, Turner, 1842, Tate Gallery, London
64. *The Death of Dragut*, Giuseppe Cali, 1867, National Museum of Fine Arts, Valletta, MALTA
65. *The Balcony*, Manet, 1869, Musée d'Orsay, Paris
66. *The Gare St. Lazare in Paris*, Monet, 1877, Musée d'Orsay, Paris
67. *The Gates of Hell*, Rodin, 1880-1917, Musée Rodin, Paris
68. *Mountains in Provence*, Cezanne, 1886, National Gallery, London
69. *The Artist's Room in Arles*, Van Gogh, 1889, Musée d'Orsay, Paris
70. *Two Tahitian Women*, Gauguin, 1897, Courtauld Institute, London
71. *The Scream*, Edvard Munch, 1893, National Gallery, Oslo
72. *Sketch for Composition IV*, Kandinsky, 1910, Tate Gallery, London
73. *"La Desserte"*, Matisse, 1908, Hermitage, St Petersburg
74. *Les Femmes d'Alger (O. J. Version O)*, Picasso, 1907, MOMA, New York
75. *Composition with red, black, blue, yellow and grey*, Mondrian, 1920, Stedelijk Museum, Amsterdam
76. *Christ the King*, Antonio Sciortino, 1918, The Mall, Floriana, MALTA
77. *Recumbent Figure*, Henry Moore, 1938, Tate Gallery, London
78. *Apparition of a Face and Fruit-dish on a beach*, Salvador Dali, 1938, Wadsworth Atheneum, Hartford
79. *No 14*, Jackson Pollock, 1948, PC, Westport, USA
80. *Marilyn Monroe*, Andy Warhol, 1962

Section II covers different periods in the history of art. Four questions will be set on each section. Candidates must answer two questions from two different sections. The sections are as follows:

- (a) Prehistoric to Late Antiquity (up to the time of Justinian)
- (b) Medieval
- (c) Renaissance and Mannerism
- (d) Baroque and Enlightenment
- (e) Modern and Contemporary

#### *Coursework*

This includes work done during the course of studies to be presented as a portfolio and including a hard-bound sketchbook. The coursework should include a maximum of twenty finished pieces (together with other work related to research and development) that cover themes of still-life, landscape, figure, design, and abstraction. It may include three-dimensional work, computer generated images, and photographic documentation of large work (including installations). Candidates should show a proficiency in the use of various media. The last five works produced should be clearly marked as 'latest work'.

The presentation of the Coursework should be the result of a selective process, where the candidates evaluate and criticise the work undertaken throughout their studies in order to select and submit what they consider to be a representative picture of their work.

The portfolio should be handed over to the MATSEC Board as advised by the MATSEC Support Unit.

A good presentation is compulsory. Excessive mounting is not recommended. Candidates should try to avoid submitting fragile materials and wooden stretchers. All two-dimensional work should be submitted in one standard examination folder provided by MATSEC. The examination folder cannot be tampered with, meaning that it may neither be enlarged, scaled up nor down, nor changed from its original format. Three-dimensional work should be submitted in an adequate package not exceeding 500 mm x 500 mm x 500 mm.

#### **Grade Descriptors**

##### *Grade A*

- Knowledge, skills and understanding: intelligent, discriminating and purposeful in the combination of
- Record of observations and ideas: dynamic, independent and sustained research and enquiry
- Evaluation and analysis of sources and processes: perceptive, critical and contextualised
- Exploration and development of forms and ideas: intuitive, independent and creative; sensitive and reflective in integrating intentions and outcomes
- Response: imaginative, personal, coherent and skilful; makes perceptive connections with the artistic environment

##### *Grade C*

- Knowledge, skills and understanding: thoughtful and relevant in the combination of
- Record of observations and ideas: confident, in-depth and organised research and enquiry
- Evaluation and analysis of sources and processes: confident, meaningful, and thoughtful
- Exploration and development of forms and ideas: investigative, reflective, capable of integrating intentions and outcome
- Response: creative, personal and competent; capable of making intelligent connections with the artistic environment

##### *Grade E*

- Knowledge, skills and understanding: show sound abilities in the appropriate combination of
- Record of observations and ideas: adequate research and enquiry from primary and secondary sources
- Evaluation and analysis of sources and processes: purposeful, a modest critical attempt
- Exploration and development of forms and ideas: investigative, controlled, capable of relating intentions and outcomes
- Response: personal, capable of making connections with the artistic environment