

ART

IM 04

SYLLABUS

**Art IM 04
Syllabus**

(Available in September)

Part I:Portfolio+3 weeks Project; Part II: Written (3 hrs)

Aims

The syllabus should promote the development of:

1. creativity and intellectual and intuitive powers
2. investigative and analytical skills
3. experimentation and technical abilities
4. expressive qualities
5. aesthetic and critical judgement
6. a general critical understanding of the history of art

Assessment Objectives

Candidates will be assessed on:

1. a sensitive and researched response to a given stimulus
2. their ability to interpret and express themselves in visual language
3. their artistic skills and sensitivity in the use of different media
4. their general knowledge of Western Art from Prehistory to the Contemporary

Subject Content

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

1. proficiency in the development of ideas
2. versatility and efficiency in the use of media
3. rigorous approach in recording observations
4. a critical knowledge of works of art and an appropriate use of art-historical terminology

Scheme of Assessment

Candidates will be assessed in two complementary areas:

Part I

- i) Course Work: a portfolio of work carried out by the candidate during the two years of the course. (100 marks)
- ii) Project Work: the candidate will be required to select one starting point from a list provided by MATSEC and to develop a work over a three-week period. (100 marks)

Part II

This is a three-hour paper carried out under examination conditions comprising two sections:

- i) History of Art (1hour) (100 marks)
- ii) Practical Work - Work from Observation (2 hours) (100 marks)

A short break between Section (i) and (ii) will allow the candidates to prepare for the Practical Work.

Requirements for Parts I and II

Part I

i) Course Work

The candidate should submit a portfolio showing the work carried out during the two academic years of the course. The portfolio should show the candidate's progress and sustained effort in problem solving and should comprise a maximum of twelve finished works (together with other work related to research and development) in different media and forms of expression. It should also include a sketchbook that shows the candidate's approach in recording observations. It may include three-dimensional work, computer generated images, and photographic documentation of large work (including installations). The choice of submitted works should be the result of a selective process in which the candidate shows maturity in reviewing and selecting work.

The work should be submitted in one standard examination folder provided by MATSEC. The title 'Course Work' and index number should be clearly noted on the front cover. A good presentation is compulsory, but excessive mounting is not recommended. Candidates should avoid using fragile material and wooden stretchers. Three-dimensional work should be submitted in an adequate package not exceeding 50 cm x 50 cm x 50 cm.

ii) *Project Work*

The candidate is given six topics from which to choose one starting point and develop:

- (a) a composition from a theme; or
- (b) design

The candidate is given a three-week period to realise the project. Candidates may discuss their ideas with the teacher/ tutor but the project should be entirely their work. The main piece should be accompanied by preparatory work, other studies, texts and any source material used, which would amply show the development of the work. The main piece should be clearly marked as the 'final work'.

The work should be submitted in one standard examination folder provided by MATSEC. The title 'Project Work', index number, and starting point should be clearly noted on the front cover.

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

Part II

i) *History of Art*

This section covers the knowledge of basic essentials of a pre-selected list of eighty works throughout the story of art (listed hereunder). Six works will be presented (without photo) in this section. Candidates should write as fully as possible on two of these works. Candidates should place the work in its general stylistic context, discuss basic information on its author (when known), discuss the iconography, formal and technical characteristics.

1. *Sleeping Lady*, from Hal-Safflieni, 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

Main text:

- E.H. Gombrich, *The Story of Art*, Phaidon (first edition in 1950 with later imprints and editions).

Recommended texts:

- *Gardner's Art Through the Ages*, Thomson (11th edition, 2000)
- H. W. Janson, *History of Art*, Prentice-Hall (6th edition, 2001)
- H. Honour and J. Fleming, *A World History of Art*, Lawrence King Publishing (2002)

ii) *Work from Observation*

The candidate should choose only one of the two options given below :

- a) Still life.
- b) Figure study.

The still life and the pose of the figure will be set by the supervisor as instructed by MATSEC.

Candidates opting for the figure study must supply their own model.

Candidates should indicate their option on the application form.

The work must be either on an A2 paper as provided by the MATSEC Board or candidates may opt to use their own paper provided that it is of the same size. If candidates choose to work on their own paper, the paper should be rubber stamped by the supervisor at the examination centre. Any quick-drying medium can be used but pastels and charcoal should be fixed. Media, fixatives, etc. should be provided by the candidate.

Grade Descriptors

Grade A

- 1) Knowledge, skills and understanding: an intelligent and purposeful approach
- 2) Recording of observations and ideas: a dynamic thorough researched and organized approach
- 3) Evaluation and analysis of sources and processes: a mature and critical approach
- 4) Exploration and development of forms and ideas: a reflective, resourceful and skilfully integrative approach
- 5) Response: imaginative and fluent; perceptive of the artistic environment

Grade C

- 1) Knowledge, skills and understanding: a thoughtful and relevant approach
- 2) Recording of observations and ideas: a confident, well researched and organised approach
- 3) Evaluation and analysis of sources and processes: a thoughtful and critical approach
- 4) Exploration and development of forms and ideas: an effective, researched and well integrated approach
- 5) Response: creative; an informative engagement with artistic environment

Grade E

- 1) Knowledge, skills, and understanding: show basic abilities in approach
- 2) Recording of observation and ideas: an adequate, satisfactory researched and organised approach
- 3) Evaluation and analysis of sources and processes: a modest and critical attempt
- 4) Exploration and development of forms and ideas: a relevant, investigative and adequately controlled approach
- 5) Response: personal; conscious of the artistic environment

