



L-Università
ta' Malta

MATSEC
Examinations Board

University of Malta
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IM Art Examination Regulations and Notices

The Head of Centre is to bring the following to the attention of all invigilation staff:

Examination (Drawing) Scripts

1. For Paper I Part II Section A, candidates should be asked which type of paper they prefer to use:
 - a. A2 Textured **OR** A2 Smooth;
 - b. A3 (for sketching).
2. Not all candidates might need an A3 paper.
3. Unused paper should remain grouped with its type (A2 textured, A2 smooth, or A3).
4. Give papers to candidates requesting more papers as long as **ALL** material is collected at the end of the examination.
5. Candidates can use their own papers as long as these:
 - a. are of the same size as those provided by MATSEC (A2);
 - b. have **not** been tampered with in any way before the examination;
 - c. are authenticated by invigilation staff **before** work is commenced. Invigilators are to authenticate (a) and (b) above by writing their name and surname and signing at the back of each sheet.
6. **ALL** work done by candidates, including sketches, is to be collected at the end of the examination.
7. Lined scripts are provided for Part II Section B.

Regulations and information present in MATSEC Handbook: Exam Centre and Invigilation apply for this examination.



Note to Examinations Department Regarding IM Art Examinations

Still-Life with Natural and/or Man-made Forms

1. The objects are the responsibility of MATSEC, they should be set up according to the instructions and plan provided by MATSEC.
2. **ALL** objects provided by MATSEC must be returned to MATSEC.

The Human Figure

1. Models should wear tight T-shirt and a pair of 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 should be avoided. Models should not wear fancy jewellery.
2. Models with long hair should gather their hair.
3. Once the pose has been set, the models should try to hold it for as long as they can without too much fidgeting and moving about.
4. Breaks needed by the model are **not** included in the examination time and need to be added at the end of the session.
5. The models are not allowed to use of mobile phones during the exam session.
6. Silence should be kept throughout the exam session. Models are not to start any conversations with the candidates, as well as criticize or pass any comments (negative or otherwise) about the works of the candidates.
7. All models for a particular level (e.g. IM) are to be of the same gender.
8. Models should be relatively fit and flexible in order to hold the given pose for the duration of the examination.

Examination (Drawing) Scripts

9. Unused scripts should remain grouped as provided by MATSEC.

INSTRUCTIONS TO MATSEC

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

All models should be of the same gender.

List of Objects needed for Work from Observation:

1. Large, round plastic bottle
2. Towel
3. Large Maltese loaf
4. Large book
5. Plain Coffee Mug
6. Two lemons

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

DIRECTIONS TO CANDIDATES

Candidates should submit all the work pertaining to Part I A – Coursework by noon Friday 26th July 2024. The Coursework should be submitted to the MATSEC, 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 2024 Second Session upon request. Such a request should be made by sending an e-mail to matsec@um.edu.mt. The coursework mark that can be carried forward does not include that of the Thematic Project.

On Thursday 5th September 2024, between 8.00 a.m. and 12.00 noon, candidates are to submit Part I B – Thematic Project Work at the MATSEC, University of Malta, Msida or the Examinations Department, Victoria, Gozo. The Thematic Project Work is to be inserted in the same folder submitted by Friday 26th July 2024 at the MATSEC, or the Examinations Department, Victoria, Gozo.

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/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 the MATSEC between Monday 21st October and Friday 25th October 2024 between 8:00 a.m. – 12:00 p.m. and 14:00 p.m. – 16:00 p.m. Candidates are suggested to keep records of their work prior to the submission, particularly if they wish to exhibit their work at other institutions.

SECTION 1B – THEMATIC PROJECT WORK

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

1. **Architectural decorative elements.** Study the decorative components in architectural elements and come up with a well-structured composition that relates to Malta's architectural heritage.
2. **Sustainable sources of energy.** Design a poster which advocates for their use.
3. **The street food kiosk.** Think in terms of place and location, colours, structure, surrounding environment and activity.
4. Select a scene/detail from a **Hieronymous Bosch** painting and reinterpret it according to current sensibilities.
5. Use the square, the circle and an equilateral triangle to explore **pictorial space, composition and movement.**
6. **Superhuman.** Produce a work which engages with the theme of the body in the age of digital technology and artificial intelligence.

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:	4 th September 2024
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 stands frontally with hands on hips and legs apart, looking left.

Model's dress-code:

The model should wear a tight T-shirt and a pair of 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.

SUBJECT:	Art
PAPER NUMBER:	Part II – Section A: Work from Observation (100 marks)
DATE:	4 th September 2024
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. 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 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 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, excluding 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.

SUBJECT:	Art
PAPER NUMBER:	Part II – Section B: History of Art – Critical Analysis (100 marks)
DATE:	4 th September 2024
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 six works presented below and write an in-depth critical analysis on each one.

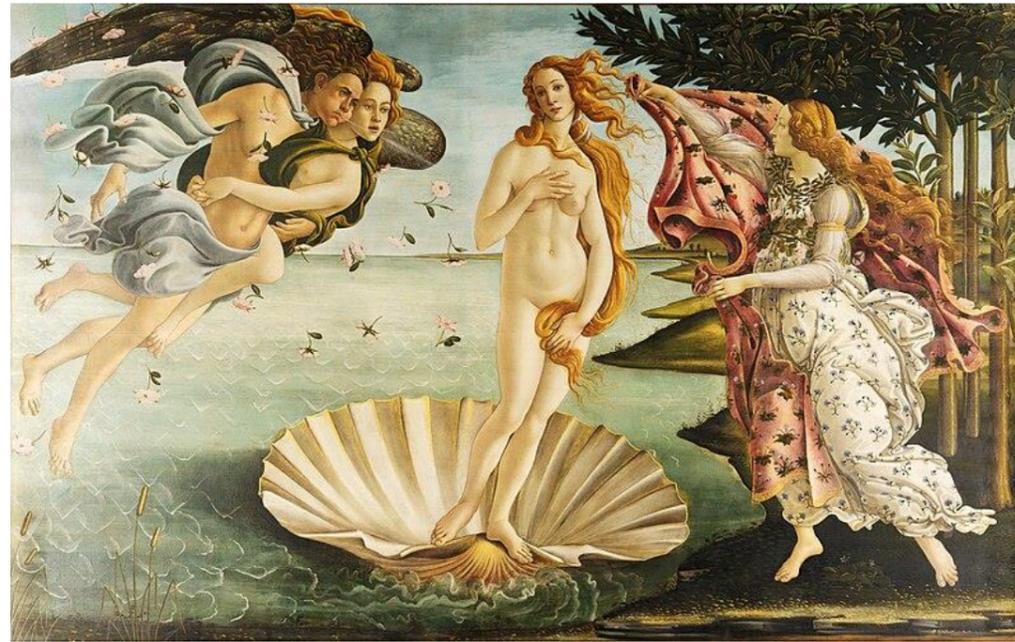
Discuss the general stylistic and historical context of the works, the contribution of the particular artist (when known), as well as the iconography, formal and technical characteristics of the works. Although the list refers to painting and sculpture, you are encouraged to also refer to other art forms.

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

1. *Sarcophagus of Junius Bassus*, c. 356, St Peter's Treasury, Rome
2. *Birth of Venus*, Sandro Botticelli, c. 1485, Uffizi Gallery, Florence
3. *Triumph of the Name of Jesus*, Giovanni Battista Gaulli, 1676-1679, Il Gesù, Rome
4. *Rain Steam and Speed*, Joseph Mallord William Turner, 1844, National Gallery, London
5. *Les Femmes d'Alger (O. J. Version O)*, Pablo Picasso, 1907, MoMA, New York City
6. *Marilyn Monroe*, Andy Warhol, 1962, Tate Liverpool, Liverpool



1.



2.



3.



4.



5.



6.