

JUNIOR LYCEUM ANNUAL EXAMINATIONS 2002
Educational Assessment Unit – Education Division

Form 4

ART

TIME: Extended

TEACHER'S PAPER:

1. The examination has been designed to enable the students to experience the creative process and the realization of a product.
2. Art teachers are required to stress the following points:
 - a. Creative and thoughtful considerations are essential, to deal effectively with questions from both **SECTION A** and **SECTION B**,
 - b. These considerations have a direct bearing on the quality of the students' final work, and are reflected in preliminary studies made in connection with both **SECTION A** and **SECTION B**.
 - c. Preliminary studies are to be handed in together with the final works.
3. The questions in **SECTION B** may be interpreted in any one of the following forms:
 - Painting in colour
 - Print Making
 - Textiles
 - Collage
 - Three – Dimensional work
4. Students are to be helped to organize the extended time given to their best advantage.
5. All teachers are expected to explain the contents of the examination paper.
6. The Art examination is to be conducted during the Art lesson – in the period from the 13th May to 8th June 2002.
 - **ART TEACHERS ARE EXPECTED TO MAKE USE OF THE MARKING SCHEMES PRESENTED WITH THIS PAPER TO ASSESS THE STUDENT'S COMPETENCES.**

SECTION A : Drawing or Painting from Observation

The Art Teacher is to set up one or more arrangements of four objects each, chosen from the following list:

Towel

Wooden object

Hand bag

Tools
Flowers(not natural)
Big brush

Reflecting objects
Potted plant
Glass bottle(s)

Oranges
Straw hat
Plastic can

SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. Claude Monet's garden at Giverny was his major inspiration in his later years. It was his pride and the subject for many of his paintings. Study the work of Monet and produce work on the theme - **My Garden**.
2. Make studies of the **facial features** of men, women and children; that is, eyes, noses, mouths, lips, teeth, hair...etc. Then, develop an abstract composition using your studies. One can use the techniques of distortion, cropping, fragmentation,...etc to achieve an interesting composition.
3. Escher was an unusual artist who created illusions of depth to achieve impressions of limitless space. Study the work of Escher and make a composition entitled **'STAIRWAYS'**
4. **Windsurfing** on high waves
5. Air...Land...and Sea. Make a composition for a Mural or a Sculpture about modern **TRANSPORT**
6. Din hi silta mill-poeżija 'KONT NOĦLOM' ta' Frankie Buhagiar. Oħloq kompożizzjoni ispirata minn din il-poeżija:

Kont noħlom b'kastelli mdiehba,
Bi draguni li jarmu n-nar
Bi shahar twajbin, principessi,
Iż-żmien għadda u dan il-ħolm tar

Borg ġebel imwaqqa' l-kastelli
Tal-waħx u tal-biża' id-dragun
Is-shahar mhux hlief ċarlatani,
Uljed ir-re, xjaten bil-qrun.'

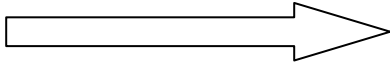
THE STUDENTS ARE ASKED TO CHOOSE ONE THEME AND DEVELOP IT INTO A PICTURE.

- **THE STUDENTS' WORK IS EXPECTED TO BE THE RESULT OF THOUGHTFUL DEVELOPMENT.**

MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION

The Mark Scheme, derived from the Assessment Objectives shown in the grid below, must be used when marking the DRAWING or PAINTING FROM OBSERVATION Art exam of Section A in the Exam Paper.

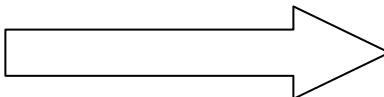
The Assessment Objectives form the basis for assessing the student's work. The scheme is designed to assess the student's competencies in doing Still Life. Each Descriptor carries 20 marks, which are divided as shown:

ASSESSMENT OBJECTIVES		No evidence	Limited and low-quality evidence	Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality	Adequate evidence and of reasonable quality	Ample and high quality evidence	TOTAL MARK
i.	Makes effective use Of form and space	0	5	10	15	20	
ii	Is aware of the importance of the depiction of the Light and Shade	0	5	10	15	20	
iii.	Brings out the Tones found in the Still Life.	0	5	10	15	20	
iv.	Brings out the Textures found in the Still Life	0	5	10	15	20	
v.	Realises a Balanced Still Life by applying sensitively the basic Art Elements.	0	5	10	15	20	
TOTAL MARK 							

MARKING SCHEME - COMPOSITION FROM A THEME

The Mark Scheme derived from the Assessment Objectives, Shown in the grid below, must be used when marking the COMPOSITION FROM A THEME Art exam in section B of the Exam Paper.

THE ASSESSMENT OBJECTIVES FORM THE BASIS FOR ASSESSING THE STUDENT'S WORK. THE SCHEME IS DESIGNED TO ASSESS THE STUDENT'S COMPETENCIES THROUGHOUT THE ENTIRE WORK PROCESS

ASSESSMENT OBJECTIVES		NO evidence	Limited and low-quality evidence	Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality	Adequate evidence and of reasonable quality	Ample and high-quality evidence	TOTAL MARK
INVESTIGATION	i. Record responses to direct experience observation and imagination	0	5	10	15	20	
	ii. Investigate visual and other sources of information						
EXPERIMENTATION	iii. Explore and use a range of media for working	0	5	10	15	20	
	iv. Review, modify and refine work as it progresses						
DOCUMENTATION	v. Respond to the works of other artists, craft-persons and designers making connections with their own work.	0	5	10	15	20	
REALISATION	vi. Realises ideas and intentions	0	10	20	30	40	
	vii. Refine and complete work						
TOTAL MARK 							

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INSTRUCTIONS TO STUDENTS

1. Read the questions carefully and consider which of them will be suitable for your competence and interest.
2. You are expected to show that your work goes through the process of **Investigation, Documentation, Experimentation** and **Realization**.
3. **Preliminary studies** are required to answer both **SECTION A** and **SECTION B**. Therefore Preliminary studies are to be handed in with your final work. Failure to do so will lose your marks.
4. Two questions are to be attempted. One question from **SECTION A**, and one from **SECTION B**.
5. The questions in **SECTION B** may be interpreted in any one of the following forms:
 - Painting in colour
 - Print Making
 - Textiles
 - Collage
 - Three – Dimensional work
6. Any reference material (primary or secondary sources) may be used. But mere copying is unacceptable.
7. Write the following information clearly on the back of your work:
 - a) Name and Surname
 - b) School and Class
 - c) Section (A or B) and question number.

The Art examination is to be conducted during the Art lesson- in the period from the 13th May to the 8th June 2001.

SECTION A : Drawing or Painting from Observation

A selection of four objects from the following list is arranged before you.

Towel	Wooden object	Hand bag
Tools	Reflecting objects	Oranges
Flowers(not natural)	Potted plant	Straw hat
Big brush	Glass bottle(s)	Plastic can

Study the group of objects placed before you. To understand the organization of **light and shadow, forms, colours and textures** make use of **preliminary studies**. Produce a painting or drawing of the group.

SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. Claude Monet's garden at Giverny was his major inspiration in his later years. It was his pride and the subject for many of his paintings. Study the work of Monet and produce work on the theme - **My Garden**.(PLATE 1)
2. Make studies of the **facial features** of men, women and children; that is, eyes, noses, mouths, lips, teeth, hair....etc. Then, develop an abstract composition using your studies. One can use the techniques of distortion, cropping, fragmentation,...etc to achieve an interesting composition.
3. Escher was an unusual artist who created illusions of depth to achieve impressions of limitless space. Study the work of Escher and make a composition entitled '**STAIRWAYS**'. (PLATE 2)
4. **Windsurfing** on high waves
5. Air...Land...and Sea. Make a composition for a Mural or a Sculpture about modern **TRANSPORT**
6. Din hi silta mill-poeżija 'KONT NOHLOM' ta' Frankie Buhagiar. Oħloq kompożizzjoni inspirata minn din il-poeżija:

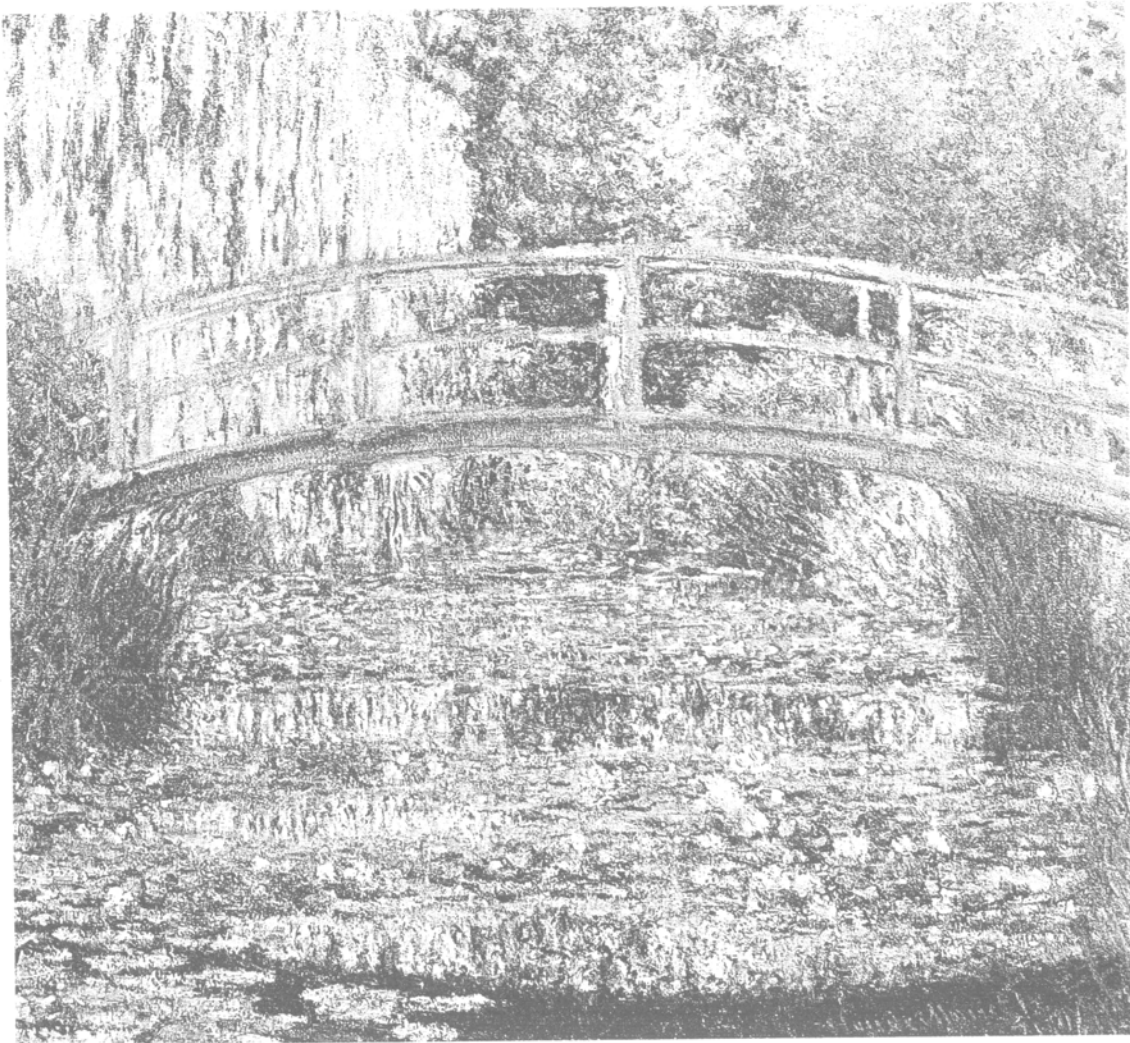
'Kont noħlom b'kastelli mdiehba,	Borg ġebel imwaqqa l-kastelli
Bi draguni li jarmu n-nar	Tal-waħx u tal biża id-dragun
Bi shahar twajbin, prinċipessi,	Is-shahar mhux hlief ċarlatani,
Iż-żmien għadda u dan il-ħolm tar	Ulied ir-re, xjaten bil-qrun.'

- **THE STUDENTS ARE ASKED TO CHOOSE ONE THEME AND DEVELOP IT INTO A PICTURE.**

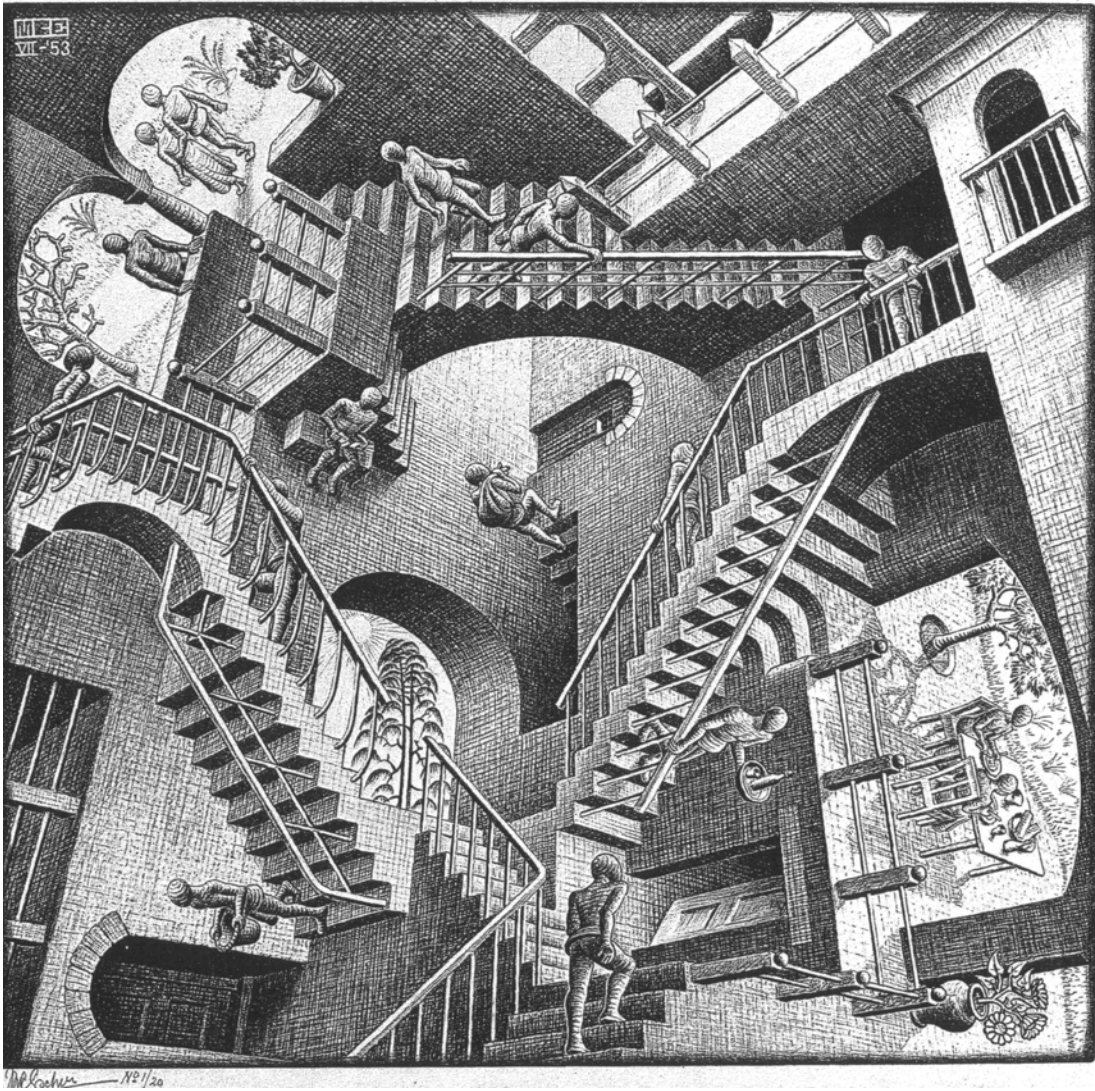
- **THE STUDENTS' WORK IS EXPECTED TO BE THE RESULT OF THOUGHTFUL DEVELOPMENT.**

YOU ARE REMINDED THAT YOU WILL BE ASSESSED ON YOUR ABILITY TO:

- (i) record responses to direct experience, observation, and imagination;
- (ii) develop ideas and investigate visual and other sources of information;
- (iii) explore and use a range of media;
- (iv) review, modify, refine and complete your work;
- (v) respond to the works of other artists, crafts-persons and designers, making connections with your own work;



Waterlilies : Harmony in Green 1908 C. Monet 1840-1926 (Plate 1)



Relativity 1953 by M. C. Escher 1898-1972 (Plate 2)