

JUNIOR LYCEUM ANNUAL EXAMINATIONS 2002
Educational Assessment Unit – Education Division

Form 5

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 21st January to 10th February 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 five objects each, chosen from the following list:

Sackcloth
Cane Work
Bananas/Apples
Chain
Draped Object

Carrots
Box
Potted plant
Glass bottle
Hand Brush

Loaf of Bread
Mirror
Drift Wood
Toy
Metal tools

SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. Make an abstract design based on **WHEELS**.
Observe and make studies/sketches of all the wheels you come across, like car wheels, bicycle wheels, cog wheels, pulley wheels...etc. Study the textures of the different materials that make up a wheel. Study the shapes and spaces within wheels, remembering that “Thirty spokes meet in the hub but the empty space between them is the essence of the wheel”. This question is designed to give you the opportunity to use your imagination based upon objects you have studied, therefore a representational picture is not appropriate.
2. **The local market with people bargaining.** Make a picture about the bright colours and groups of people intent on getting a bargain, clustered at stalls. Show how people gesture and move around and other special things, which will help you to create an interesting composition.
3. **From the inside looking out.** Make a picture about the situation of being inside one place and looking through or out to another place. This question is not concerned with a simple view but is about the contrast between what is inside and what is outside.
4. Make a picture inspired by the following stanza:-
White is a dove
And lily of the valley
And a puddle of milk
Spilled in an alley –
A ship’s sail,
A kite’s tail,
A wedding veil,
Hailstones and
Halibut bones
And some people’s
Telephones.
The hottest and most blinding light
Is white.

5. Salvador Dali called his paintings “hand-painted dream photographs”. They are notable for their minute detail ingenuity, virtuoso technique and showmanship. Look well at his painting “The Persistence of Memory” and produce a work based on the theme “**A recurring dream**” or “**Time Zone**”.

6. Artists sometimes produce three paintings linked together by a theme called a **Triptych**. A very interesting Triptych is the “Nativity Triptych (some times called the Ave Maria Triptych)” by the Maltese artist Anton Inglott at the Museum of Fine Arts in Valletta. Produce a work based on a religious theme of your choice, using the triptych idea.

- **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.**

JUNIOR LYCEUM ANNUAL EXAMINATIONS 2002
Educational Assessment Unit – Education Division

Form 5

ART

TIME: Extended

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 21st January to the 10th February 2002

SECTION A : Drawing or Painting from Observation

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

Sackcloth	Carrots	Loaf of Bread
Cane Work	Box	Mirror
Bananas/Apples	Potted plant	Drift Wood
Chain	Glass bottle	Toy
Draped Object	Hand Brush	Metal tools

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. Make an abstract design based on **WHEELS**.
Observe and make studies/sketches of all the wheels you come across, like car wheels, bicycle wheels, cog wheels, pulley wheels...etc. Study the textures of the different materials that make up a wheel. Study the shapes and spaces within wheels, remembering that "Thirty spokes meet in the hub but the empty space between them is the essence of the wheel". This question is designed to give you the opportunity to use your imagination based upon objects you have studied, therefore a representational picture is not appropriate.
2. **The local market with people bargaining**. Make a picture about the bright colours and groups of people intent on getting a bargain, clustered at stalls. Show how people gesture and move around and other special things, which will help you to create an interesting composition.
3. **From the inside looking out**. Make a picture about the situation of being inside one place and looking through or out to another place. This question is not concerned with a simple view but is about the contrast between what is inside and what is outside.
4. Make a picture inspired by the following stanza:-
White is a dove
And lily of the valley
And a puddle of milk

Spilled in an alley –
A ship's sail,
A kite's tail,
A wedding veil,
Hailstones and
Halibut bones
And some people's
Telephones.
The hottest and most blinding light
Is white.

5. Salvador Dali called his paintings "hand-painted dream photographs". They are notable for their minute detail ingenuity, virtuoso technique and showmanship. Look well at his painting "The Persistence of Memory" and produce a work based on the theme "**A recurring dream**" or "**Time Zone**".

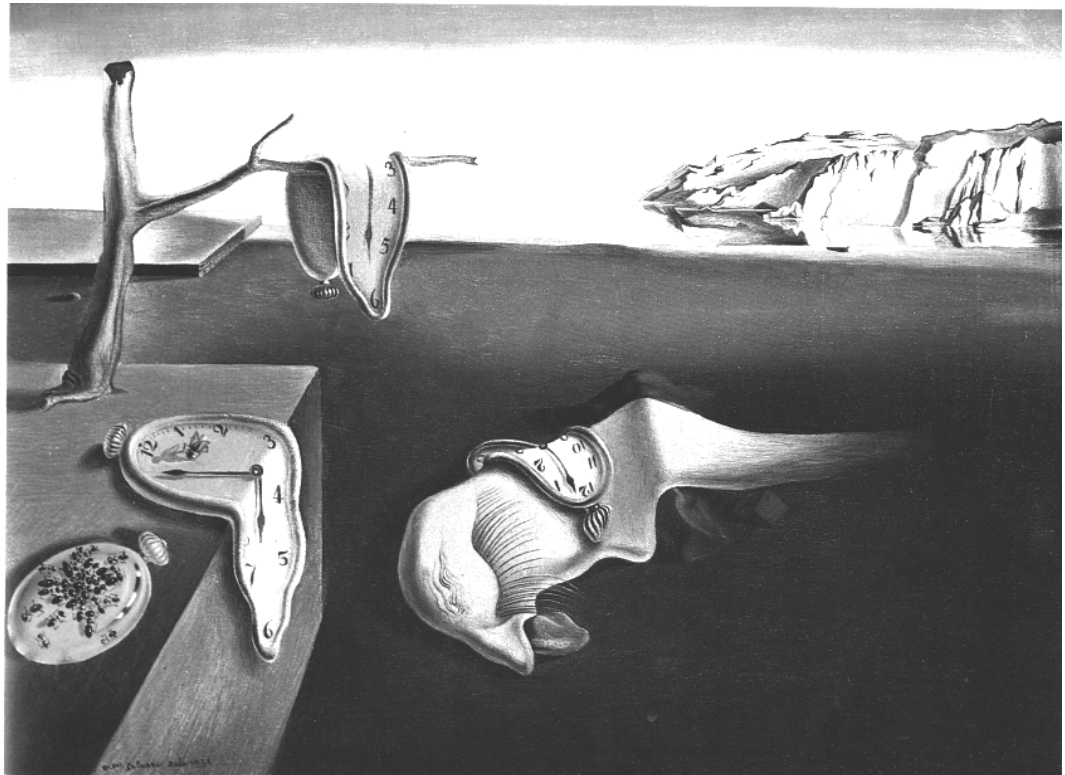
6. Artists sometimes produce three paintings linked together by a theme called a **Triptych**. A very interesting Triptych is the "Nativity Triptych (some times called the Ave Maria Triptych)" by the Maltese artist Anton Inglott at the Museum of Fine Arts in Valletta. Produce a work based on a religious theme of your choice, using the triptych idea.

- **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;



Persistence of Memory by Salvador Dali (1931)



Nativity Triptych (Ave Maria Triptych) Oil on panel 160x181cms by Anton Inglott (1915-1945)