

JUNIOR LYCEUM ANNUAL EXAMINATIONS 2003
Educational Assessment Unit – Education Division

Form 4

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 12th May to the 6th June 2003.

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
Flowers(not natural)
Big brush

Reflecting objects
Potted plant
Glass bottle(s)

Oranges
Straw hat
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. Georgia O' Keeffe (1887-1986) monumentalized her flowers so they appeared to be larger than life. She did this by isolating a detail and enlarging it, so the form appears to be bursting out of the frame: Using a magnifier make detailed studies of flowers' close ups. Make use of these studies to create a **flower abstraction**.(FIGURE 1.)
2. Franz Marc (1880 – 1916) painted a blue horse, a red cow, a yellow cat...etc. He expressed his delight in colour by using it in a playful manner. Make a painting entitled "**Fantastic Animals**" where colour is used delightfully and playfully.(FIGURE 2.)
3. **Galleriji**
4. **Kariokee**
5. "**Glorious Food**". Create work which is about the buying, or the preparation, or the eating of food.
6. " X'ħin nisma' dik il-biċċa fuq il-pjanu
f'idejja jibdew jiftħu ħafna fjuri,
Iħarsu kull kulur u jitbissmuli.
X'ħin nisma' dik il-biċċa fuq il-pjanu
Inħoss il-baħar ħiereġ minn għajnejja,
U joħroġ kalm, u blu, u mingħajr mewġa.
X'ħin nisma' dik il-biċċa fuq il-pjanu
Madwari jibda nieżel qtar ix-xita,
U jikber il-ħaxix mad-dawra kollha,
U toħroġ tfuħ ir-riħa tal-ħamrija."

Silta mehuda mill-poeżija "**DIN IL-BIĊĊA FUQ IL-PJANU**" ta' Immanuel Mifsud

- 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:

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



Fig. 1 O'Keefe abstracts the essence of the flower, transforming it into pure colour and shape.



Fig. 2 Franz Marc: *Blue Horse I*, 1911