

**JUNIOR LYCEUM ANNUAL EXAMINATIONS 2004**  
Educational Assessment Unit – Education Division

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**Form 4**

**ART**

**TIME: Extended**

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**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 **10<sup>th</sup> May to 4<sup>th</sup> June 2004**.
  - **ART TEACHERS ARE EXPECTED TO MAKE USE OF THE MARKING SCHEMES PRESENTED WITH THIS PAPER TO ASSESS THE STUDENT'S COMPETENCES.**

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**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	Reflecting objects	Oranges
Flowers(not natural)	Potted plant	Straw hat
Big brush	Glass bottle(s)	Plastic can

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## **SECTION B : Composition from a Theme.**

The students are asked to consider the following starting points:

1. Alfred Chircop (b.1933) is best known for his production as an abstract artist. Look at the abstract work of Alfred Chircop noticing how he imbues his compositions with colour texture and mood. Then create an abstract composition of your own entitled ‘ **The Music I Love**’. In your painting you have to show your ability to create textures and mood by the use of colour. (FIGURE 1.)
  2. Rene Magritte formed part of a group of painters known as **THE SURREALISTS**. His painting, ‘Time Transfixed’, is painted with a dreamlike clarity and enormous inventiveness. Make a composition where **ordinary everyday objects** are painted in an **extra-ordinary manner** creating a **dreamlike imagery** . (FIGURE 2.)
  3. **Ir-Rahal Tas-Sajjeda**
  4. **Small and Far Away**. Compose a picture to show how things appear smaller as they recede in the distance. It can be a ‘Boat Race’ .... or ‘A Street Lined With Trees’ ...or ‘The Village Festa’ ...or ‘Fuq il-Monti’ ....etc.
  5. **Figure Drawing**. Make a series of individual figure studies. They can be elaborate drawings or simple line drawings. Then, combine your studies into a piece of work based on a group of figures. Your final work must be in colour.
  6. **Sadness and Grief** are as much a part of human experience as happiness and joy. Produce a piece of work based on an unhappy experience you might have had. Try and give us a glimpse of what you thought and what you felt like. Help us to understand your experience.
- **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.**

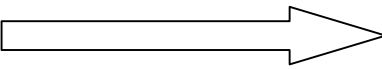
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**MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION**

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The Marking 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:**

<b>ASSESSMENT OBJECTIVES</b>		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	<b>TOTAL MARK</b>
i.	Makes effective use Of form and space	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
ii	Is aware of the importance of the depiction of the Light and Shade	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
iii.	Brings out the Tones found in the Still Life.	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
iv.	Brings out the Textures found in the Still Life	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
v.	Realises a Balanced Still Life by applying sensitively the basic Art Elements.	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
<b>TOTAL MARK</b> 							

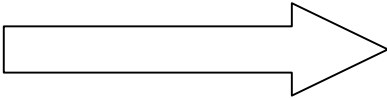
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**MARKING SCHEME - COMPOSITION FROM A THEME**

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The Marking 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.	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
	ii.						
EXPERIMENTATION	iii.	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
	iv.						
DOCUMENTATION	v.	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
REALISATION	vi.	<b>0</b>	<b>10</b>	<b>20</b>	<b>30</b>	<b>40</b>	
	vii.						
<b>TOTAL MARK</b> 							

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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 you 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 10<sup>th</sup> May to the 4<sup>th</sup> June 2004.**

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## 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.

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## SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. Alfred Chircop (b.1933) is best known for his production as an abstract artist. Look at the abstract work of Alfred Chircop noticing how he imbues his compositions with colour texture and mood. Then create an abstract composition of your own entitled ‘ **The Music I Love**’. In your painting you have to show your ability to create textures and mood by the use of colour. (FIGURE 1.)
2. Rene Magritte formed part of a group of painters known as **THE SURREALISTS**. His painting, ‘Time Transfixed’, is painted with a dreamlike clarity and enormous inventiveness. Make a composition where **ordinary everyday objects** are painted in an **extra-ordinary manner** creating a **dreamlike imagery** . (FIGURE 2.)
3. **Ir-Rahal Tas-Sajjieda**
4. **Small and Far Away**. Compose a picture to show how things appear smaller as they recede in the distance. It can be a ‘Boat Race’ .... or ‘A Street Lined With Trees’ ...or ‘The Village Festa’ ...or ‘Fuq il-Monti’ ....etc.
5. **Figure Drawing**. Make a series of individual figure studies. They can be elaborate drawings or simple line drawings. Then, combine your studies into a piece of work based on a group of figures. Your final work must be in colour.
6. **Sadness and Grief** are as much a part of human experience as happiness and joy. Produce a piece of work based on an unhappy experience you might have had. Try and give us a glimpse of what you thought and what you felt like. Help us to understand your experience.

- 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;

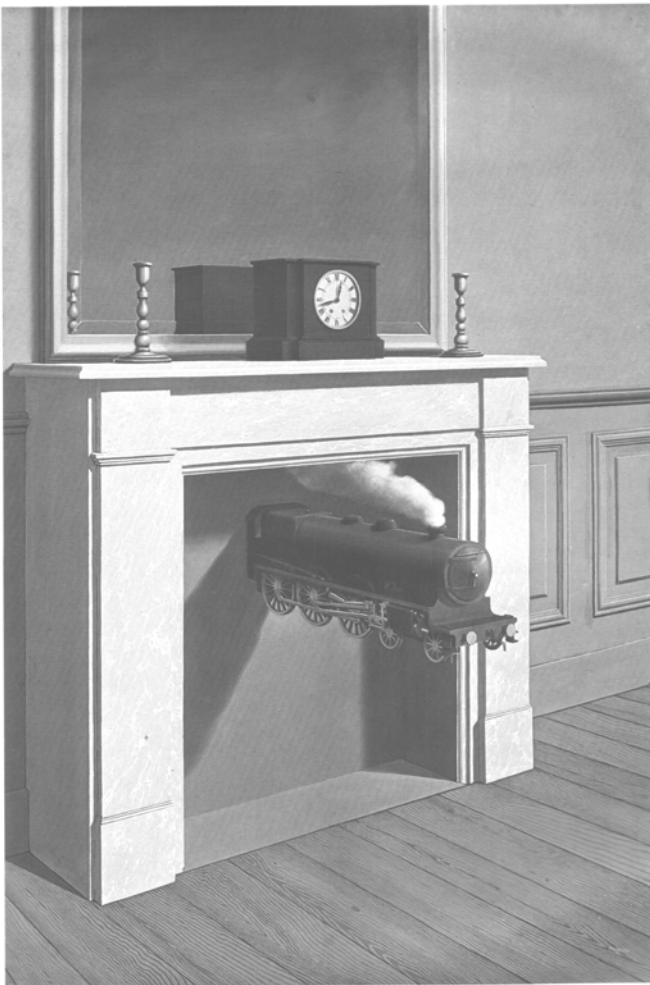


Figure 2: 'Time Transfixed' by René Magritte

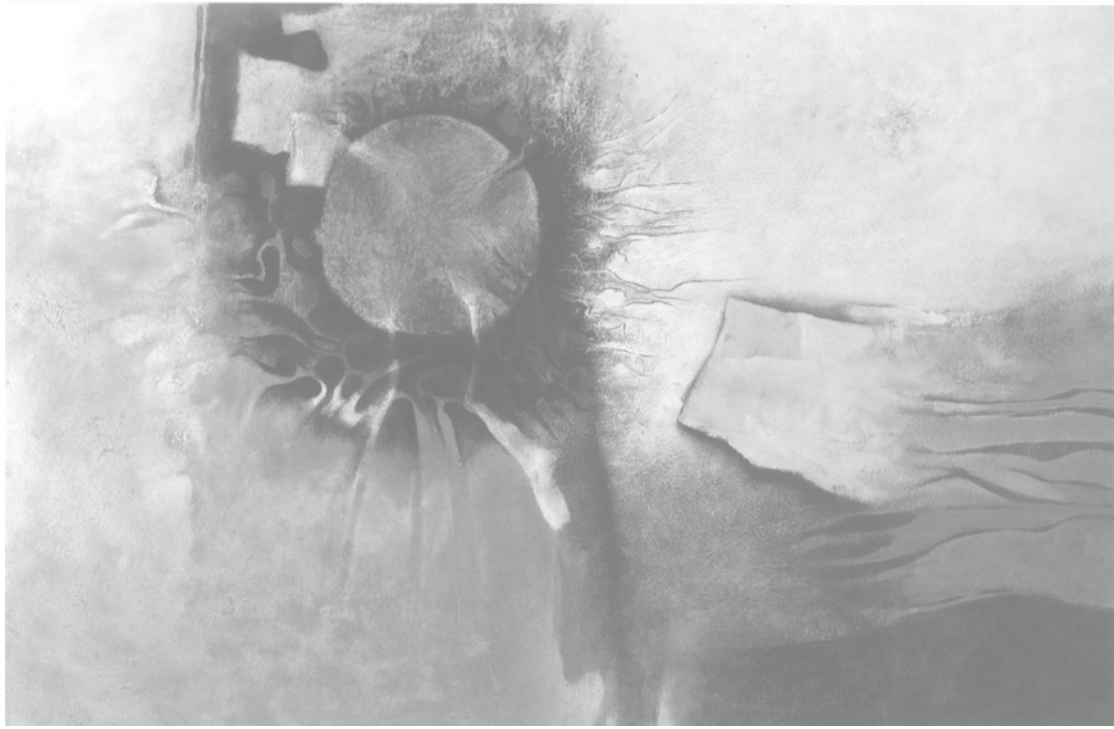


Figure 1: 'Abstract Composition' by Alfred Chircop (b. 1933)