

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

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**Form 5**

**ART**

**TIME: Extended**

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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 12<sup>th</sup> January to the 6<sup>rd</sup> February 2004**

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## SECTION A : Drawing or Painting from Observation

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

A jacket	Stool	Garden tools
Books	Box	Mirror
Oranges and apples	Cactus	Ball
Potted plant	Bottle	Cloth
Hat	Reflecting pot	Shoes

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.

Consider the following starting points:

1. Rembrant, Van Gogh and local Maltese artists Antoine Camilleri and Esprit Barthet have painted **self portraits** often showing themselves at different ages in their lives. Using a mirror make sketches of yourself. You could make a full length or half length portrait which may include some interesting features in the background which reflect your interests and life style. Your preparatory work must show how your ideas have developed.
2. Create a suitable composition inspired by the feelings expressed in this poem by Marlene Saliba entitled ‘**Trees**’.

Hand in hand in the thick, thick wood,  
Conversing with the night  
We enter dreamtime...  
Our feet, our roots well grounded  
Within the soil of mother earth,  
Gratefully and joyously  
We receive the rays of the stars.

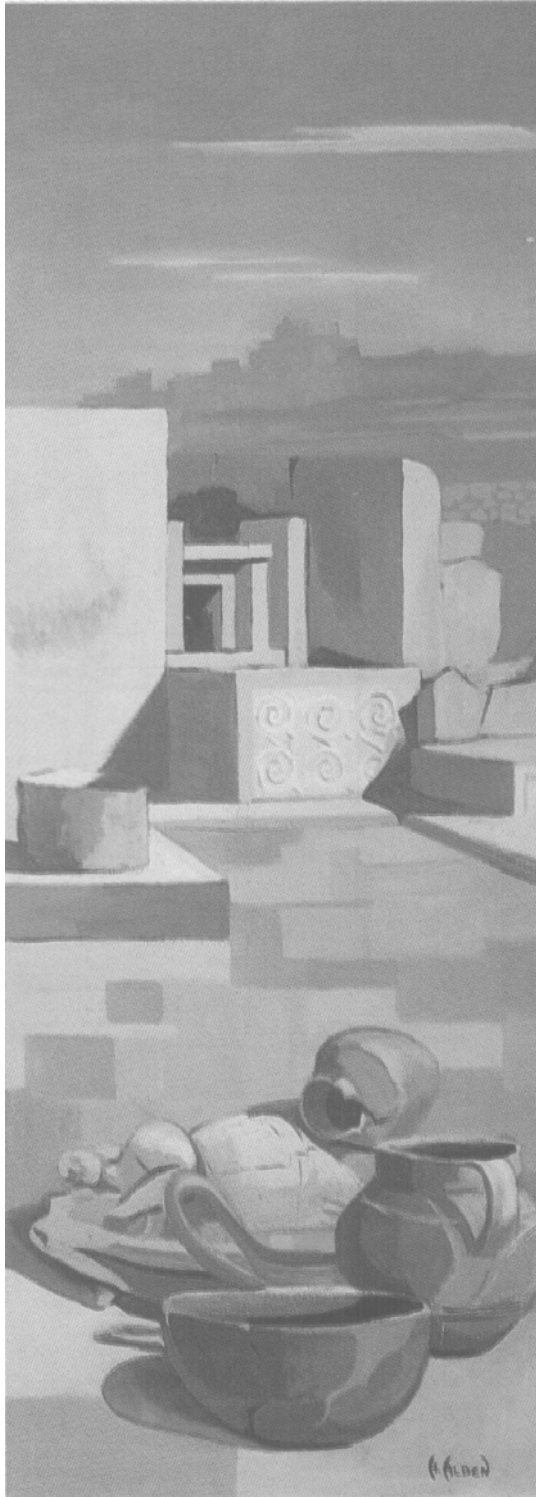
We hold an understanding  
In our existence, our trunks, branches;  
These branches that want to heal  
The wounds and pains of all mankind...  
In silence and within nature’s echoing sounds  
A magical meaning touches us,  
While around us spring smiles  
And gives us new leaves.

3. During the festive season there is a special day for every Maltese town and village. Make an abstract composition entitled **'Celebration'** where you can capture the festive atmosphere which characterises a typical Maltese Festa...Fireworks, Band Marches, Banners, Decorative lights, Glittering decorations...  
Your preparatory work should show how well you have interpreted your subject before making your final composition.
4. Harry Alden has primarily distinguished himself through the introduction into Maltese Art of the Hard-edge technique. His art focuses mainly on Maltese scenes and abstractions. Using the Hard-edge technique, make a composition entitled **'The Old Temple'**.
5. Jan Vermeer, Vincent Van Gogh, Edward Hopper, David Hockney have all painted interiors with everyday things happening in ordinary rooms. Make a composition entitled **'Interior'** where one can depict any interior one can imagine.

- **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.**



Edward Hopper: Office at Night 1940



Harry Alden: Two Religions 1968

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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 12<sup>th</sup> January to 6<sup>rd</sup> February 2004.
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- **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 five objects each, chosen from the following list:

A jacket	Stool	Garden tools
Books	Box	Mirror
Oranges and apples	Cactus	Ball
Potted plant	Bottle	Cloth
Hat	Reflecting pot	Shoes

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## SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. Rembrandt, Van Gogh and local Maltese artists Antoine Camilleri and Esprit Barthelet have painted **self portraits** often showing themselves at different ages in their lives. Using a mirror make sketches of yourself. You could make a full length or half length portrait which may include some interesting features in the background which reflect your interests and life style. Your preparatory work must show how your ideas have developed.
2. Create a suitable composition inspired by the feelings expressed in this poem by Marlene Saliba entitled ‘Trees’.

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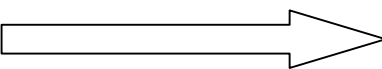
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**MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION**

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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	<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> 							



**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.	0	5	10	15	20	
	Record responses to direct experience observation and imagination						
	ii.						
	Investigate visual and other sources of information						
EXPERIMENTATION	iii.	0	5	10	15	20	
	Explore and use a range of media for working						
	iv.						
	Review, modify and refine work as it progresses						
DOCUMENTATION	v.	0	5	10	15	20	
	Respond to the works of other artists, craft-persons and designers making connections with their own work.						
REALISATION	vi.	0	10	20	30	40	
	Realises ideas and intentions						
	vii.						
	Refine and complete work						
<b>TOTAL MARK</b> 