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| FORM 5 | ART | TIME: Extended |
|---------------|------------|-----------------------|

TEACHER'S PAPER:

1. The examination will consist of three sections.
Section A: Work from Observation (80 marks)
Section B: Imaginative Picture Making (80 marks)
Section C: Presentation of a Portfolio of Work (40 marks)
2. The examination has been designed to enable the students to experience the creative process and the realization of a product.
3. 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 should be 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.
4. 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
5. Students are to be helped to use the extended time given to their best advantage.
6. All teachers are expected to explain the contents of the examination paper to the students.

The Art examination is to be conducted during the Art lesson – in the period from the 9th January to the 3rd February 2012.

- **ART TEACHERS ARE EXPECTED TO MAKE USE OF THE MARKING SCHEMES PRESENTED WITH THIS PAPER TO ASSESS THE STUDENT'S COMPETENCIES.**

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:

| | | |
|--------------------|----------------|-----------------|
| Reflecting object | Oil lamp | Tools |
| Soft toy | Box | Hat |
| Paper bag | Pottery object | Cactus plant |
| Ball | Sun Glasses | Shoe |
| Musical instrument | Bottles | Oranges/ Apples |

SECTION B: Composition from a Theme.

The students are asked to consider the following starting points:

1. Joseph L. Mallia's pastel drawing depicts a rubble wall bounding a field. The rubble wall is a central characteristic feature of the Maltese rural landscape constructed by expert builders from several stones of different shapes and sizes that prevent soil erosion and determine the perimeter of different fields. Make a composition entitled **"Hitan Tas-Sejjieh"**. (Fig. 1)
 2. Last year was the year dedicated to those people and organisations who do voluntary work to help others enjoy a better life, such as the Scouts and Girl Guides Organisations, Dar tal-Providenza, Arka Respite Centre, Din l-Art Helwa, Caritas, and other Festa and Sport organisations. Design a poster dedicated to **"Helping Others in The Community"**.
 3. Fantasy Films have proved to be very popular with people of all ages as seen in the success of films such as "Harry Potter" and the "Chronicles of Narnia". Create your own imaginary art work entitled **"Fantasy"**, where special effects predominate.
 4. Francisco Goya's painting "The Third of May" depicts a heroic moment in the Spanish war for liberation. Many other artists have responded to the brutality and futility of war in challenging ways. Make an artistic composition entitled **"The Horrors of War"**. (Fig 2)
 5. Throughout his life Maltese Sculptor Antonio Sciortino was fascinated by horses. The two sculptures at the National Museum of Fine Arts in Valletta, ' Arab Horses' and 'Speed' sum up his fascination with these splendid animals' delicately modelled forms, strength, suppleness, race and speed. Make your own abstract composition based on the theme of **'Speed...Velocity...Acceleration'**. (Fig 3 and 4)
- STUDENTS ARE ASKED TO CHOOSE ONE THEME AND DEVELOP IT INTO A FINAL WORK.
 - THE STUDENTS' WORK IS EXPECTED TO BE THE RESULT OF THE CREATIVE PROCESS.



Fig. 1 – Rubble Wall – Joseph L. Mallia



Fig. 2 – Third of May – Francisco Goya

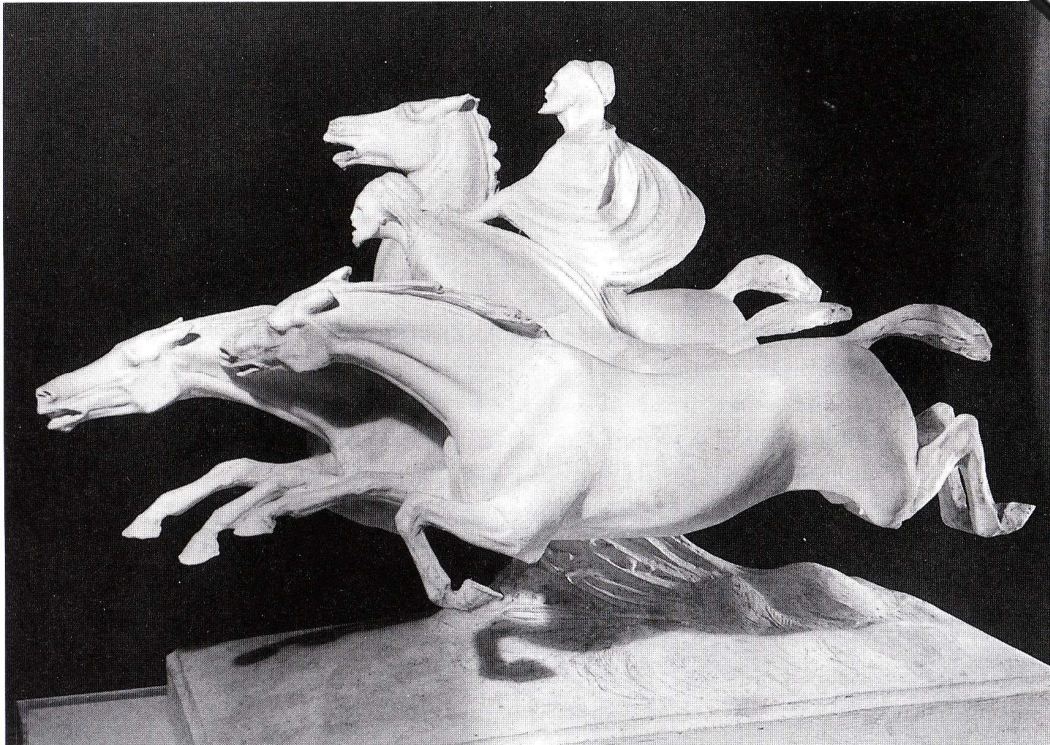


Fig. 3 – Arab Horses – Antonio Sciortino

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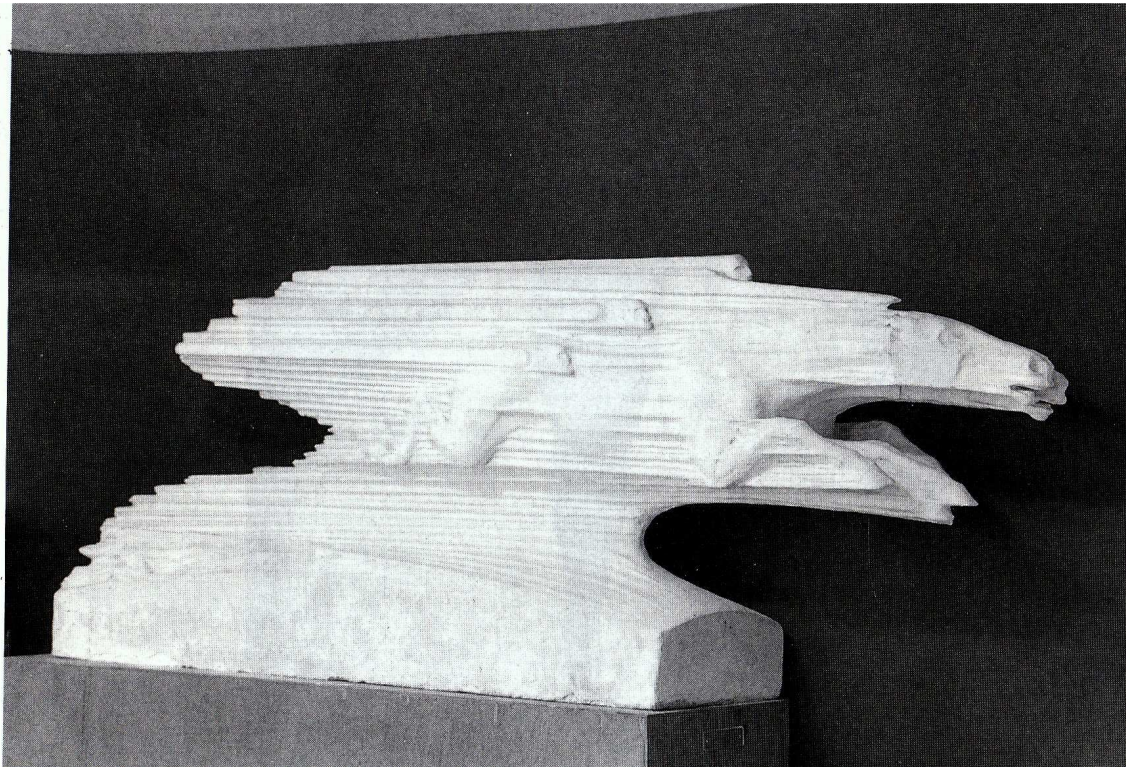
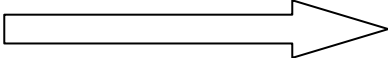


Fig. 4 – Speed – Antonio Sciortino

MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION

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.

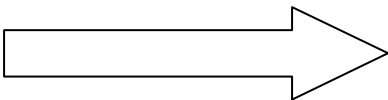
The Assessment Objectives form the basis for assessing the student's work. The scheme is designed to assess the student's competencies in doing Still Life. Each Descriptor carries 20 marks, which are divided as shown:

| 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 | 4 | 8 | 12 | 16 | |
| ii. | Is aware of the importance of the depiction of the Light and Shade | 0 | 4 | 8 | 12 | 16 | |
| iii. | Brings out the Tones found in the Still Life. | 0 | 4 | 8 | 12 | 16 | |
| iv. | Brings out the Textures found in the Still Life | 0 | 4 | 8 | 12 | 16 | |
| v. | Realises a Balanced Still Life by applying sensitively the basic Art Elements. | 0 | 4 | 8 | 12 | 16 | |
| TOTAL MARK  | | | | | | | |

MARKING SCHEME - COMPOSITION FROM A THEME

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. | 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 | |
| REALIZATION | vi. | Realise ideas and intentions | 0 | 5 | 10 | 15 | 20 | |
| | vii. | Refine and complete work | | | | | | |
| TOTAL MARK  | | | | | | | | |

FORM 5

ART

TIME: Extended

Name: _____

Class: _____

INSTRUCTIONS TO STUDENTS

1. The examination will consist of three sections.
Section A: Work from Observation (80 marks)
Section B: Imaginative Picture Making (80 marks)
Section C: Presentation of a Portfolio of Work (40 marks)
2. Read the questions carefully and consider which of them will be suitable for your competence and interest.
3. You are expected to show that your work goes through the process of **Investigation, Documentation, Experimentation and Realization.**
4. **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 cause you to lose marks.
5. Two questions are to be attempted, one question from **SECTION A** and one from **SECTION B**.
6. 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
7. Any reference material from primary or secondary sources may be used but mere copying is unacceptable.
8. 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 9th January to the 3rd February 2012.

SECTION A: Drawing or Painting from Observation

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

| | | |
|--------------------|----------------|-----------------|
| Reflecting object | Oil lamp | Tools |
| Soft toy | Box | Hat |
| Paper bag | Pottery object | Cactus plant |
| Ball | Sun Glasses | Shoe |
| Musical instrument | Bottles | Oranges/ Apples |

SECTION B: Composition from a Theme.

Consider the following starting points:

1. Joseph L. Mallia's pastel drawing depicts a rubble wall bounding a field. The rubble wall is a central characteristic feature of the Maltese rural landscape constructed by expert builders from several stones of different shapes and sizes that prevent soil erosion and determine the perimeter of different fields. Make a composition entitled **"Hitan Tas-Sejjieh"**. (Fig. 1)
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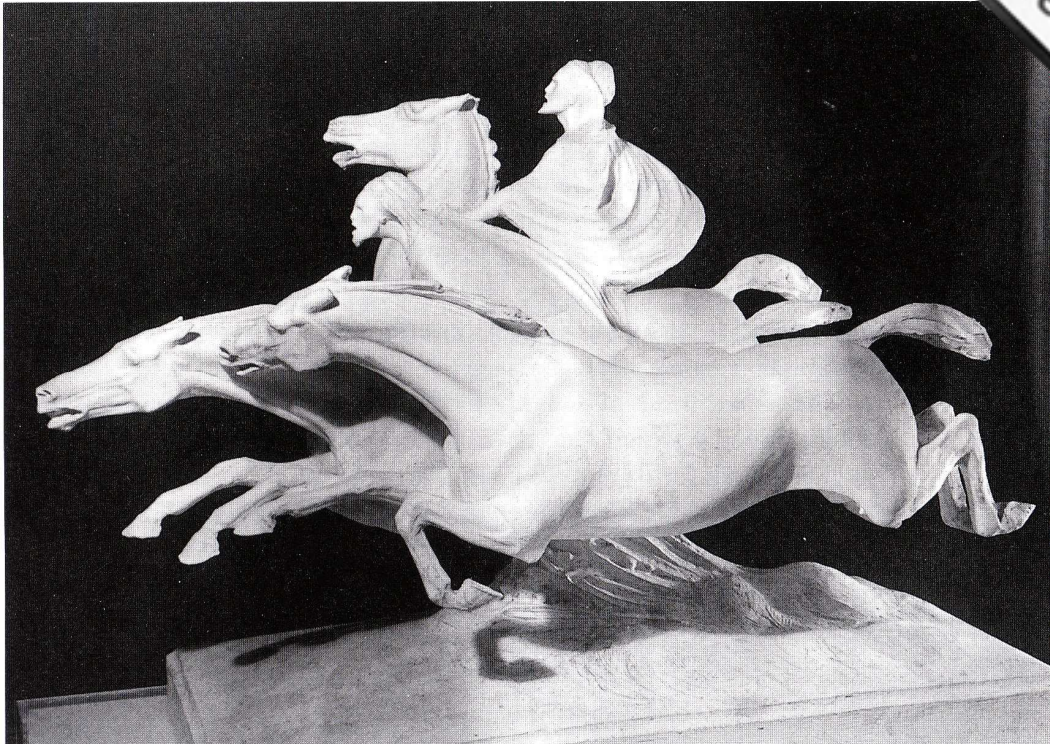


Fig. 3 – Arab Horses – Antonio Sciortino

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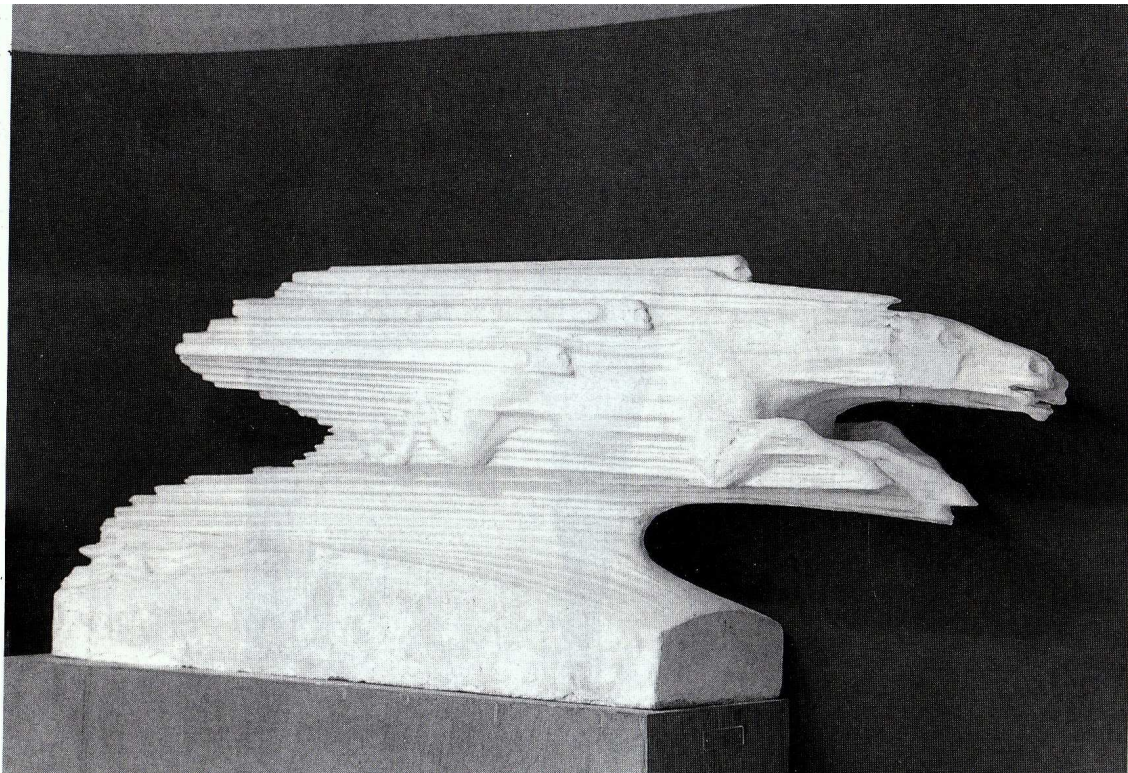


Fig. 4 – Speed – Antonio Sciortino

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