

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 7th January to the 1st February 2013.

- **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:

Wood texture	Pottery ware	Rope
Garlic	Aubergines	Glass bowl
Kitchen utensils	Cactus	Leather boots
Paper bag	Football	Box file
Mannequin	Camera	Scarf

Study the group of objects placed before you. Make use of **preliminary studies** to show the organisation of **light** and **shadow**, **forms**, **colour** and **textures**. Produce a painting or a drawing of the group.

SECTION B: Composition from a Theme.

The students are asked to consider the following starting points:

1. Artists like Vincent van Gogh (Fig.1) and Frida Kahlo (Fig.2) have created Self-portraits for several reasons. An image of a person reflected in a mirror does not reflect the person's whole self, which explains the reason why Self-portraits may help artists to further understand themselves. Think about ways of representing yourself genuinely, by observing the expression, posture, clothing, background, colours, texture, and style that best express the real you. Develop these ideas into a work of Art entitled '**The Real Me**'.
 2. A scene (Fig. 3) from Disney's fantasy film 'Alice in Wonderland, A Visual Companion' (2010), shows an upside down interior of a room with the ceiling as the floor. Imagine if one day the world turned upside down while you are partying with your friends. How would it look like? Create your own imaginary artwork entitled '**Partying Upside Down**'.
 3. Zhang Xiaotao portrays mouldy strawberries, decaying birthday cake and heaps of trash in the subway as if they were splendid landscapes and beautiful subjects. Make an artistic composition entitled '**Beauty Lies in the Eye of the Beholder**'.
 4. With its elegant shape and vibrant colours the **Maltese Luzzu** has inspired many artists in their Art (Fig. 4). Make studies and sketches related to the Form, Shape, Colour, Texture, Rhythm, Balance, and Movement identified (found) in the Luzzu at sea. From these studies create an abstract composition.
 5. This year happens to be the 400th Anniversary of the birth of the famous Calabrese painter Mattia Preti (1613 - 1699). The National Museum of Fine Arts in Valletta has probably the finest collection of Preti's work anywhere. Visit the Museum, and drawing inspired from this unique collection of Preti's work, make a painting entitled '**Chiaroscuro**'.
- **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 – Self-portrait in front of the Easel – Van Gogh

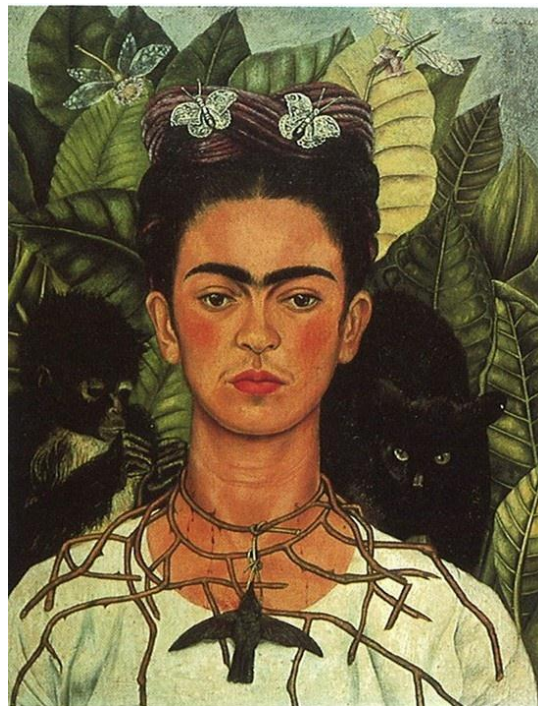


Fig. 2 – Self-portrait with thorn necklace and humming bird – Frida Kahlo



Fig. 3 – Alice in Wonderland, a Visual Companion –
Walt Disney

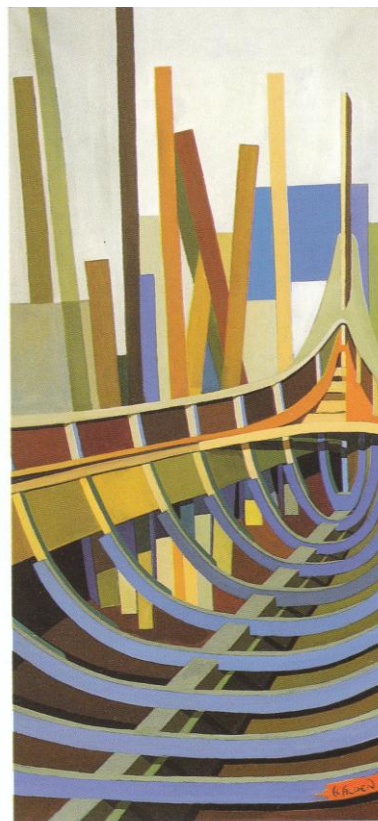
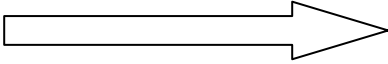


Fig. 4 – The making of a boat – Harry Alden

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.

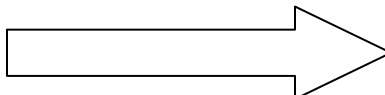
The Assessment Objectives form the basis for assessing the student's work. The scheme is designed to assess the student's competencies in doing Still Life. Each Descriptor carries 20 marks, which are divided as shown:

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 7th January to the 1st February 2013.

SECTION A: Drawing or Painting from Observation

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

Wood texture	Pottery ware	Rope
Garlic	Aubergines	Glass bowl
Kitchen utensils	Cactus	Leather boots
Paper bag	Football	Box file
Mannequin	Camera	Scarf

Study the group of objects placed before you. Make use of **preliminary studies** to show the organisation of **light** and **shadow**, **forms**, **colour** and **textures**. Produce a painting or a drawing of the group.

SECTION B: Composition from a Theme.

Consider the following starting points:

1. Artists like Vincent van Gogh (Fig.1) and Frida Kahlo (Fig.2) have created Self-portraits for several reasons. An image of a person reflected in a mirror does not reflect the person's whole self, which explains the reason why Self-portraits may help artists to further understand themselves. Think about ways of representing yourself genuinely, by observing the expression, posture, clothing, background, colours, texture, and style that best express the real you. Develop these ideas into a work of Art entitled '**The Real Me**'.
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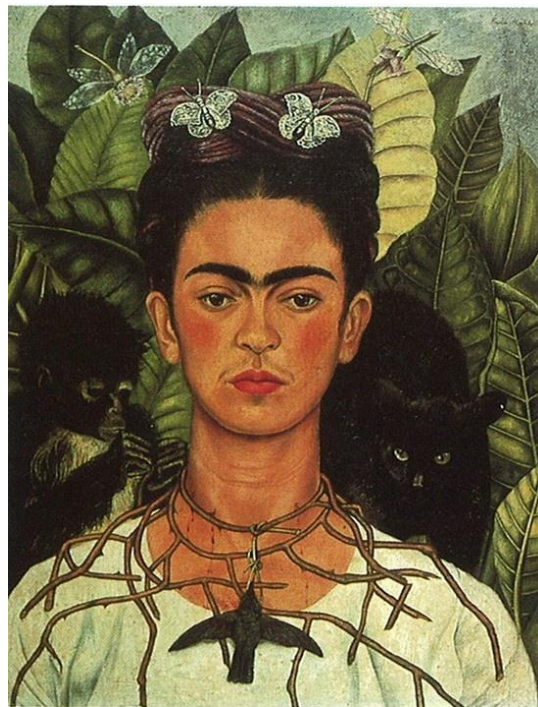


Fig. 2 – Self-portrait with thorn necklace and humming bird – Frida Kahlo



Fig. 3 – Alice in Wonderland, a Visual Companion – Walt Disney

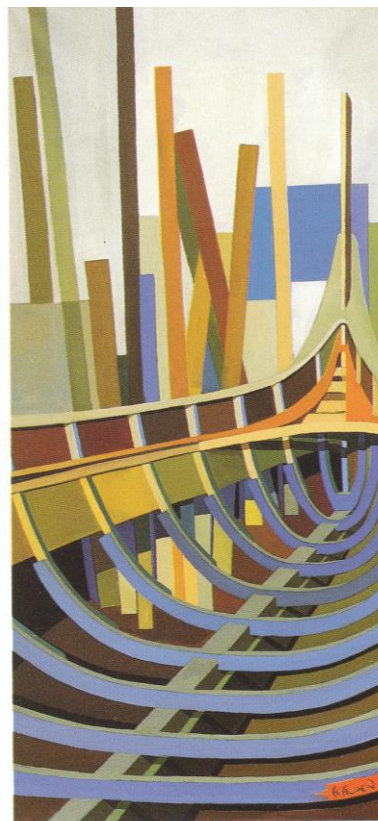


Fig. 4 – The making of a boat – Harry Alden