



**FORM 3**

**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.

**The Art examination is to be conducted during the Art lesson, in the period from 3<sup>rd</sup> May to 28<sup>th</sup> May 2010.**

- **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 three objects each, chosen from the following list:

Ball  
Book

Plant  
Toy

Glass object  
Apples

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## SECTION B : Composition from a Theme

The students are asked to consider the following starting points:

1. **Palm Trees at Sunset** (Figure 1)
2. **The Musicians** (Figure 2)
3. **Sports Day**
4. Make a composition where **‘The Leaf’** motif is used to create an interesting asymmetrical design / pattern. One should explore and apply the variety of **shapes, forms, textures, hues and tones** (tints and shades) found in leaves to enhance the painting.
5. Marzu sbejjah  
Ġibtli miegħek ir-rebbiegħa,  
Kollha nwar bil-fjur imfewwah;  
Ġibtli x-xemx tisreġ ħanina  
F’sema nir, b’merzuq dehbieni  
Ġibtli ż-żahar tal-lewz, tal-ħawħa  
Tal-laringa wara ż-żabra;  
Ġibtli r-riħa tal-ghelieqi  
Bin-nibbieta friska w ħadra;  
Ġibtli l-friefet ferriħija.....

Interpreta din il-poeżija **‘MARZU SBEJJAH’** ta’ Ġorġ Peresso.

- **THE 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.**



**Figure 1:** Palm Trees at Sunset



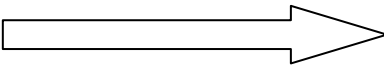
**Figure 2:** Il-Banda – George Fenech



## 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.

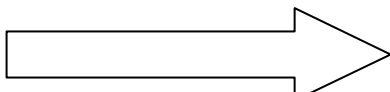
The Assessment Objectives form the basis for assessing the student's work. The scheme is designed to assess the student's competencies in doing Still Life. Each Descriptor carries 20 marks, which are divided as shown:

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.	Realises ideas and intentions	0	5	10	15	20	
	vii.	Refine and complete work						
TOTAL MARK 								

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**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.

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## SECTION A : Drawing or Painting from Observation

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

Ball  
Book

Plant  
Toy

Glass object  
Apples

Study the group of objects placed before you. Make use of **preliminary studies** to understand the organization of **light** and **shadow**, **forms**, **colour** and **textures**. 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. **Palm Trees at Sunset** (Figure 1)
2. **The Musicians** (Figure 2)
3. **Sports Day**
4. Make a composition where **'The Leaf'** motif is used to create an interesting asymmetrical design / pattern. One should explore and apply the variety of **shapes, forms, textures, hues and tones** (tints and shades) found in leaves to enhance the painting.
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F'sema nir, b'merżuq dehbieni  
Ġibtli ż-żahar tal-lewz, tal-ħawħa  
Tal-laringa wara ż-żabra;  
Ġibtli r-riħa tal-ġhelieqi  
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Interpreta din il-poeżija **'MARZU SBEJJAH'** ta' Ġorġ Peresso.

- **THE 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.**

**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 1:** Palm Trees at Sunset



**Figure 2:** Il-Banda – George Fenech