DIRECTORATE FOR QUALITY AND STANDARDS IN EDUCATION
Department of Curriculum Management
Educational Assessment Unit

Annual Examinations for Secondary Schools 2014

FORM 4 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 evident 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 5th May to 6th June 2014.

- 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 four objects each, chosen from the following list:

<table>
<thead>
<tr>
<th>Wood</th>
<th>Stone</th>
<th>Cloth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hammer</td>
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<td>Umbrella</td>
</tr>
<tr>
<td>Boots</td>
<td>Jewellery items</td>
<td>Hat / Cap</td>
</tr>
</tbody>
</table>

SECTION B : Composition from a Theme

The students are asked to consider the following starting points:

1. Last year marked the death of Nelson Mandela, the man who fought against racism through non-violence. The American painter Norman Rockwell was witness to racism, although in another country and in another time. This witness led to the painting, ‘The problem we all live with’ (Fig.1). Influenced by Rockwell’s work and by the teachings of important people on racism, make a poster to communicate your ideas on the fight against racism and non-violence.

2. Impressionist painters were particularly concerned with exploring how subtle changes in light affect colour in nature (Fig.2). Make a painting entitled ‘The rain’ to show how this natural element sets the mood of the painting. For instance, a football match in the rain, shopping on a rainy day…etc.

3. Your best friend has the major role in this year’s annual school play. Imagine that for a whole term, you were asked to accompany your best friend during break-time. While observing the students’ performance during the rehearsals on stage, you feel the need to sketch most of your observations. Inspired by Degas’ ‘Ballet Rehearsal on Stage’ (Fig.3), use your sketches to create an artwork entitled ‘Rehearsals for the School Play’.

4. On a sunny afternoon during Spring time, your friends invited you to join them for a short hike in Buskett. Besides enjoying the fresh air, you started to observe the beauty of the surrounding environment. During lunch time, when the group decided to take a break, you took out your sketchbook and started sketching from observations of the texture variety of stones, insects, leaves, trees…etc. From these sketches, make a picture composition entitled ‘The Beauty of Nature’.

5. Band marches, baroque decorations, richly coloured banners, glittering street lights, biblical statues, archangels, gilded patron saints …. and brilliant fire-works lighting the summer skies are the major characteristics that adorn the Maltese Village Feasts. Make studies and investigation of these unique elements and develop an abstract composition entitled ‘Festa Galore’.

- 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.
Fig. 1: Norman Rockwell, ‘The problem we all live with’

Fig. 2: Gustav Caillebotte, ‘Rue de Paris’
Fig. 3: Edgar Degas, ‘Ballet rehearsal on stage’
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:

<table>
<thead>
<tr>
<th>ASSESSMENT OBJECTIVES</th>
<th>No evidence</th>
<th>Limited and low-quality evidence</th>
<th>Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality</th>
<th>Adequate evidence and of reasonable quality</th>
<th>Ample and high quality evidence</th>
<th>TOTAL MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Makes effective use of form and space</td>
<td>0</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>ii. Is aware of the importance of the depiction of the Light and Shade</td>
<td>0</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>iii. Brings out the Tones found in the Still Life</td>
<td>0</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>iv. Brings out the Textures found in the Still Life</td>
<td>0</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>v. Realises a Balanced Still Life by applying sensitively the basic Art Elements</td>
<td>0</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL MARK
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.**

<table>
<thead>
<tr>
<th>ASSESSMENT OBJECTIVES</th>
<th>NO evidence</th>
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<th>TOTAL MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Investigation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Record responses to direct experience observation and imagination</td>
<td>0</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td></td>
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<tr>
<td>ii.</td>
<td></td>
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<td></td>
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<tr>
<td>Investigate visual and other sources of information</td>
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<tr>
<td>iii.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explore and use a range of media for working</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iv.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Review, modify and refine work as it progresses</td>
<td>0</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>v.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Respond to the works of other artists, craft-persons and designers making connections with their own work</td>
<td>0</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>vi.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Realises ideas and intentions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>vii.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Refine and complete work</td>
<td>0</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
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INSTRUCTIONS TO STUDENTS

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   - **Section B**: Imaginative Picture Making (80 marks)
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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 5th May to 6th June 2014.
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A selection of four objects from the following list is arranged before you.

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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.

SECTION B : Composition from a Theme

The students are asked to consider the following starting points:

1. Last year marked the death of Nelson Mandela, the man who fought against racism through non-violence. The American painter Norman Rockwell was witness to racism, although in another country and in another time. This witness led to the painting, ‘The problem we all live with’ (Fig.1). Influenced by Rockwell’s work and by the teachings of important people on racism, make a poster to communicate your ideas on the fight against racism and non-violence.

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- 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.

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**Fig. 1:** Norman Rockwell, ‘The problem we all live with’

**Fig. 2:** Gustav Caillebotte, ‘Rue de Paris’