

Annual Examinations for Schools 2018

YEAR 10

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 7th May to 1st June 2018.

- **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:

Boots	Book	Bottles
Scarf	Hand tool	Paper bag
Pottery	Apples	Coat
Shoe box	Baseball cap	Mug
Pots and pans	Waste basket	Twigs

SECTION B: Composition from a Theme

The students are asked to consider the following starting points:

1. Trendy hairstyles, the latest mobile-phone, label clothing, stylish accessories...Are these the things that define a young person's identity today? Create an artwork entitled '**Youth Identity Today**'.
2. In the early 1980s, Barbara Kruger, a graphic designer for popular magazines, gained appreciation in the art world for photo-based images. She edited found photographs and paired them with phrases to stimulate one's thoughts, such as her famous work 'I shop therefore I am' (Fig.1). With reference to Kruger's work, think about the culture of consumerism that constantly plagues today's society, where people feel the need to consume everything and every day. Create an artwork entitled '**Consumerism**'. The work may take the form of a poster, a collage or a sculpture including reused and recycled material.
3. Do you have a particular song that makes you feel happy or sad every time you listen to it? Listen to this particular song and interpret your feelings in designs, shapes, colours, text, while developing sketches that eventually lead to the creation of an artwork entitled '**A Visual Song**'. Figures 2 (a) and (b) may serve as a reference since the idea of music appears everywhere in Kandinsky's work.
4. Throughout the years artists chose to include animals either as the main subject of their artwork or as part of the whole composition. The Gobelin Tapestries hanging in the Grandmaster's Palace in Valletta is a case in point (Fig.3). They show various kinds of animals, mainly exotic. Drawing inspiration from this, make a painting or drawing showing one or more animals of your choice.
5. The paragraph below is extracted from the poem *Il-Belt ta' Malta*, where Oliver Friggieri describes vividly an atmosphere of festivities and celebrations. Make an artwork entitled '**Pomp and Circumstance**'. You can also listen to Sir Edward Elgar's *Pomp and Circumstance March No.1* and make sketches with reference to it as part of your research.

'Ma baqax żagħżuġh fl-iskola,
Lanqas xebba ġewwa d-dar,
Kulhadd halla xoġhlu m'nn idu,
Kulhadd libes mill-aħjar.'

- **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.**

It is recommended that the following images or others related to the titles are shown in **full colour**, either through the use of an interactive white-board or any other appropriate media.



Fig. 1: I shop therefore I am – Barbara Kruger



Fig. 2a: Composition VII – Wassily Kandinsky

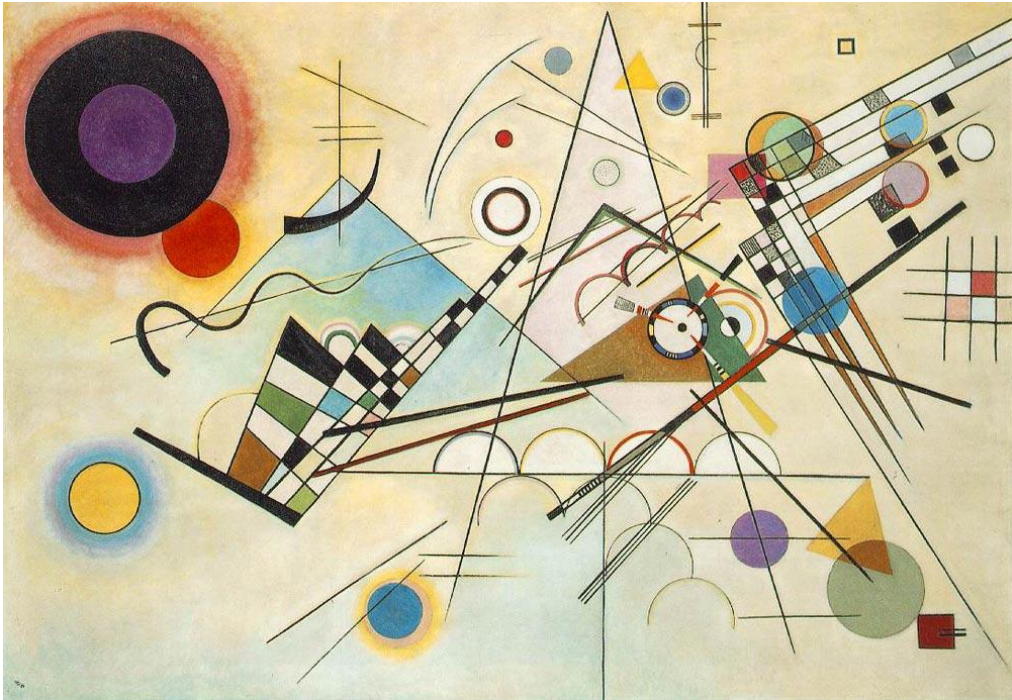


Fig. 2b: Composition VIII – Wassily Kandinsky

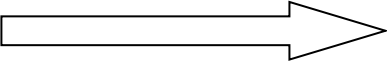


Fig. 3: Gobelins Tapesteries at the Grandmaster's Palace Valletta

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 16 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 