

Annual Examinations for Secondary Schools 2022

YEAR 9	ART	TIME: Extended
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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 3rd May to 31st May 2022.

- **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:

Stone
Picture Frame
Cylindrical Bottle

Thick Marker
Rope
Paint Tube

Plastic Bag
Feather
Book

SECTION B: Composition from a Theme

The students are asked to consider the following starting points:

1. Figure 1 shows posters designed by Japanese artist U.G. Sato. Choose an environmental issue you wish to raise awareness about. **Design a poster** which includes a strong statement concerning your chosen environmental issue. When designing, consider your layout, images, text and colour scheme most suitable to attract attention.
2. In drama, the face is considered to be the reflection of the inner soul. Get inspiration from Figure 2 and Figure 3 to create an artwork **depicting the face** of your closest friend, using any style and technique you desire.
3. The Luzzu (Fig. 4) is a Maltese traditional fishing boat. It was developed in early 20th century, is usually painted in bright colours and has a pair of eyes on its bow. This boat has attracted the attention of many Maltese and foreign artists who chose to portray it in their paintings. Inspired by this boat and the works of such artists, create your own painting of **'The Luzzu'**.
4. There are various chapels spread around the Maltese islands, one can say almost in every town or village, some close to the village core and others on the outskirts or in the countryside. Such chapels have been the subject in many paintings for centuries. Carry out research to find a few examples of such paintings together with photographs of actual chapels. Inspired by them, create an original artwork entitled, **'The Old Chapel'** using any media you wish.
5. The Ġgantija Temples were the subject of many artists over the years. In Figure 5, one sees the work of Charles Frederick de Brocktorff. These temples have been coined this name by locals due to their megalithic nature where, in their fantasies, they thought that they were built by giants. Modern archaeology taught us that on the contrary they were normal-sized people, but with great technical skills and abilities. Taking inspiration from this, create a work of art entitled **'Building a Great Temple'**.

- 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 whiteboard or any other appropriate media.



Fig. 1: Treedom and New Weapon – U.G. Sato



Fig. 2: Colour Faces – Walter Laing



Fig. 3: Faces – Patricia Piotrak



Fig. 4: The Maltese Luzzu – Kevin Sciberras

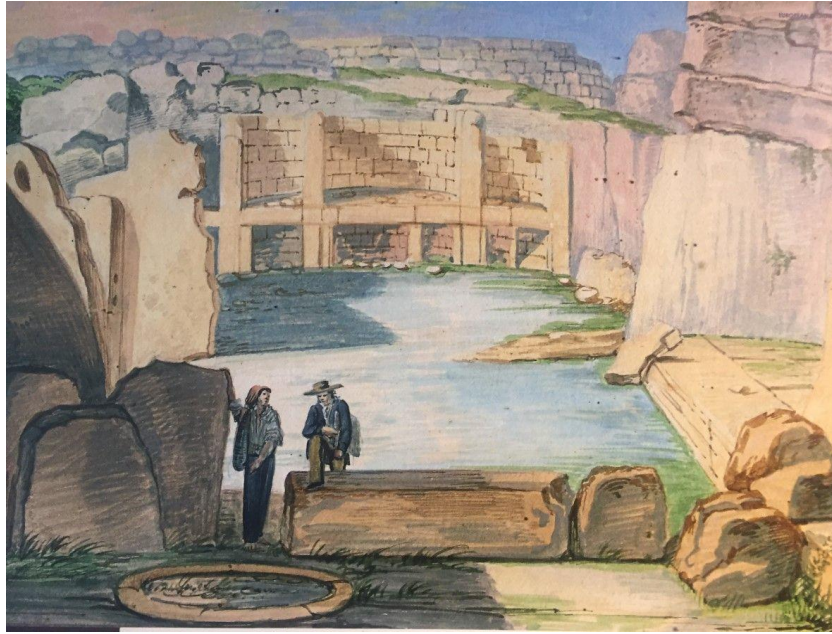
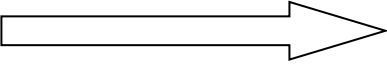


Fig. 5: Ġgantija Temples – Charles Fredrick de Brocktorff

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 