

Annual Examinations for Secondary Schools 2022

YEAR 11	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 10th January to 4th February 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 five objects each, chosen from the following list:

Pumpkin	Plant	Towel
Shoe box	Newspaper	Saucepan
Bucket	Mask	Water bottle
Umbrella	Beach ball	Mug
Frame	Terracotta pot	Tin box

SECTION B: Composition from a Theme

The students are asked to consider the following starting points:

1. In his work 'Mari tal-Bajd', Esprit Barthet not only painted the woman who used to sell him eggs but he also succeeded in depicting her character (Figure 1). Notice the brushstrokes, the pose, the props, etc. Taking example from this painting, which can be found at the National Art Museum MUŻA, create a **'Portrait of a Friend'**, showing your friend's character through facial expression, style, pose, colour scheme and textures.
2. Below are verses from Charles Coleiro's poem dedicated to Gozo, 'Gżira ta' Tliet Għoljiet'. Inspired by these verses, create an artwork entitled **'The Mystery Island'**.

Jisirqek il-pittur b'pinzell fuq tila,
Tqanqal kompożitur għal sinfonija,
Thegġeg awtur biex jiktbek b'sengħa u ħila,
Jgħannik poeta fl-isbaħ poeżija.

3. Imagine finding yourself all by yourself in a scary place or situation. Imagine being locked inside an abandoned building, a dark room, a creepy basement, or outside in the cold, in a forest or adrift on a piece of wood in the middle of the sea. Create an artwork showing a scene which you believe best depicts the title **'Alone and Afraid'**.
4. Below are lyrics taken from the Maltese song 'Id-Dgħajsa tal-Latini' (The Gozo boat) composed by New Cuorey and sung by Sammy Bartolo. It portrays a traditional boat with sails that used to be the main means of transport across the Gozo Channel from the late 19th to the mid-20th century (Figure 2). Make various sketches of this kind of boat from images you find on the internet that will help you create an artwork inspired by the lyrics below, perhaps of the boat entering or exiting the mentioned harbours.

Mewweġ mewweġ dgħajsa tagħna, fuq baħar kahlani w nir,
Ta' kuljum narak jien ħierġa, minn ta' Malta l-Port il-Kbir,
Tofroq dritta l-mewġ bajdani, għall-Imgarr t'Għawdex il-port,
Kull filgħodu taqdi dmirek, it-tagħbija tiegħek tmur thott...

5. Contemporary artists Lordy Rodriguez and Yin Xiuzhen interpret places and play with geography artworks. Figure 3 shows Yin Xiuzhen's fascinating use of a suitcase and second-hand clothes to create a 3-D map of Düsseldorf city. Think about places that capture your interests or your dream destinations. Start your creative process with an internet research, and Google Maps to create an **'Imaginary Map'** in 2-D or 3-D, showing a place with images of your interests and dream destinations, e.g. examples of buildings, typical food, and other cultural symbols.

- **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: Mari tal-Bajd – Esprit Barthet

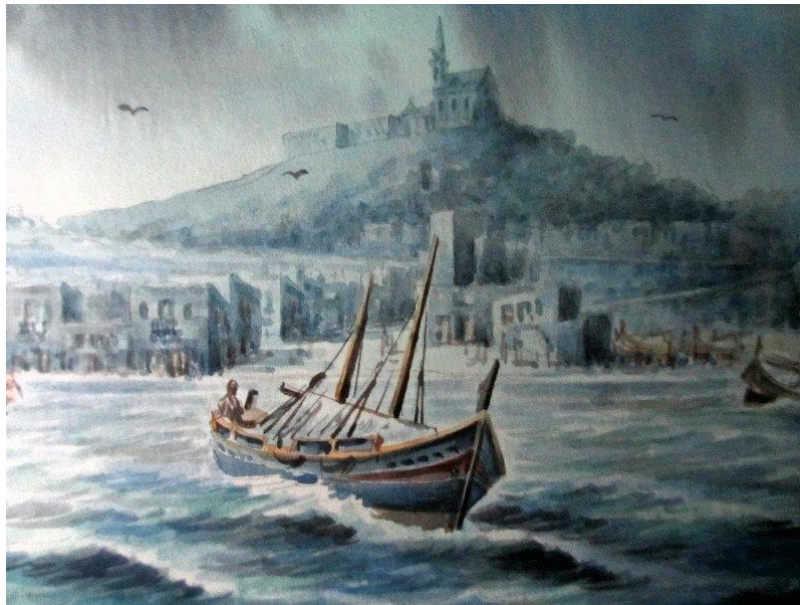


Fig. 2: Dgħajsa tal-Latini in Mġarr, Gozo – Ed. Galea

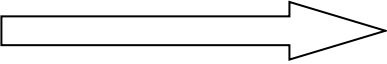


Fig. 3: Portable City: Düsseldorf – Yin Xiuzhen

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 