

**JUNIOR LYCEUM AND SECONDARY SCHOOL  
ANNUAL EXAMINATIONS 2010**

Directorate for Quality and Standards in Education  
Educational Assessment Unit

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**FORM 5**

**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 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 to the students.

**The Art examination is to be conducted during the Art lesson – in the period from the 7<sup>th</sup> January to 29<sup>th</sup> January 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 five objects each, chosen from the following list:

Shell form	Wood texture	Utensils
Rope	Boxes	Saw
Striped cloth	Aubergines	Plant
Hat	Toy	Mirror
Big ball	Bottles	Apples

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## SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. The exhibition of Renzo Piano's design project for the entrance to Valletta, his drawings, plans and models for City Gate were quite impressive and created a lot of discussion. Create your own impression on the theme 'THE GATE OF A GLORIOUS CITY'. (Fig. 1)
2. In a village festa we find all the elements for merry making such as band marches, street decorations, fireworks and peeling of bells. Investigate and make sketches of the shapes, forms, textures, patterns and colour found in a festa. From these studies make an abstract composition entitled 'CELEBRATION'.
3. J.M.W. Turner's fine watercolour at the National Museum of Fine Arts in Valletta depicts a majestic scene of the Grand Harbour and the upper barracca, of some 200 years ago. Turner never came to Malta, yet his fine watercolour really captures the atmosphere of his fascination with water and light. Make your own painting depicting 'THE GRAND HARBOUR' as we see it today. (Fig. 2)
4. Sina Farrugia's Ceramic Work takes us on a journey of mystery and the unknown. It is also a journey of hope and imagination....her expression for a better world. Make a composition entitled 'MY JOURNEY'. (Fig. 3)
5. 'AT THE MECHANIC'S WORKSHOP'.

- **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 – Renzo Piano – Entrance to Valletta



Fig. 2 – J. M. W. Turner – The Grand Harbour

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Fig. 3 – Sina Farrugia – The Journey II

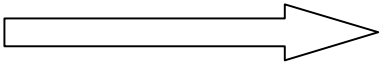
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**MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION**

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The Mark 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	<b>0</b>	<b>4</b>	<b>8</b>	<b>12</b>	<b>16</b>	
ii.	Is aware of the importance of the depiction of the Light and Shade	<b>0</b>	<b>4</b>	<b>8</b>	<b>12</b>	<b>16</b>	
iii.	Brings out the Tones found in the Still Life.	<b>0</b>	<b>4</b>	<b>8</b>	<b>12</b>	<b>16</b>	
iv.	Brings out the Textures found in the Still Life	<b>0</b>	<b>4</b>	<b>8</b>	<b>12</b>	<b>16</b>	
v.	Realises a Balanced Still Life by applying sensitively the basic Art Elements.	<b>0</b>	<b>4</b>	<b>8</b>	<b>12</b>	<b>16</b>	
<b>TOTAL MARK</b> 							

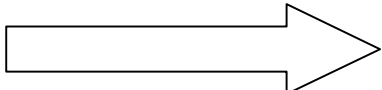
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**MARKING SCHEME - COMPOSITION FROM A THEME**

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The Mark 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
<b>INVESTIGATION</b>	<b>i.</b> Record responses to direct experience observation and imagination	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
	<b>ii.</b> Investigate visual and other sources of information						
<b>EXPERIMENTATION</b>	<b>iii.</b> Explore and use a range of media for working	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
	<b>iv.</b> Review, modify and refine work as it progresses						
<b>DOCUMENTATION</b>	<b>v.</b> Respond to the works of other artists, craft-persons and designers making connections with their own work.	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
<b>REALIZATION</b>	<b>vi.</b> Realises ideas and intentions	<b>0</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	
	<b>vii.</b> Refine and complete work						
<b>TOTAL MARK</b> 							

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**FORM 5**

**ART**

**TIME: Extended**

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**Name:** \_\_\_\_\_

**Class:** \_\_\_\_\_

**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.

**The Art examination is to be conducted during the Art lesson, in the period from the 7<sup>th</sup> January to 29<sup>th</sup> January 2010.**

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## SECTION A: Drawing or Painting from Observation

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

Shell form	Wood texture	Utensils
Rope	Boxes	Saw
Striped cloth	Aubergines	Plant
Hat	Toy	Mirror
Big ball	Bottles	Apples

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## SECTION B: Composition from a Theme.

Consider the following starting points:

1. The exhibition of Renzo Piano's design project for the entrance to Valletta, his drawings, plans and models for City Gate were quite impressive and created a lot of discussion. Create your own impression on the theme 'THE GATE OF A GLORIOUS CITY'. (Fig. 1)
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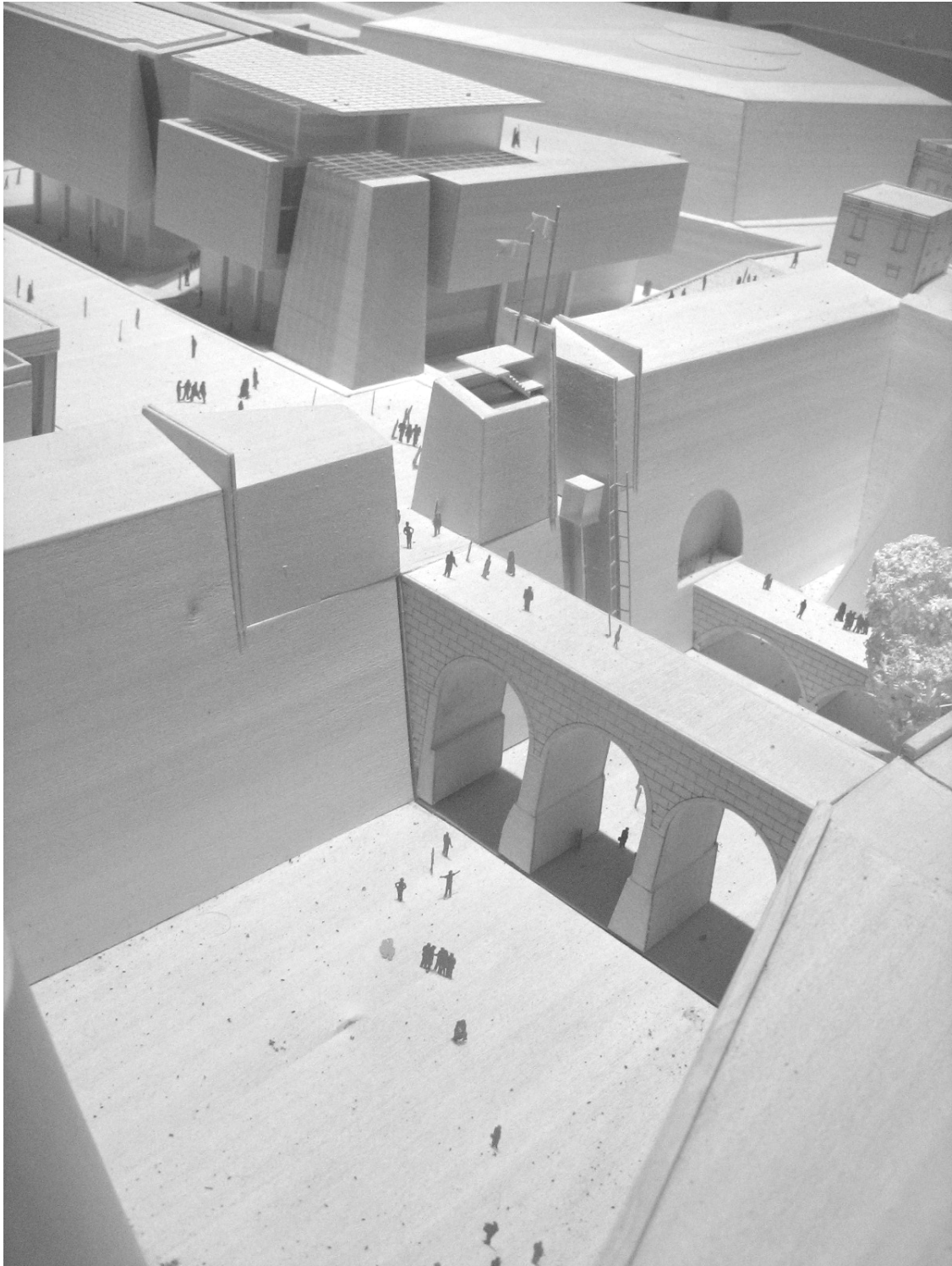


Fig. 1 – Renzo Piano – Entrance to Valletta



Fig. 2 – J. M. W. Turner – The Grand Harbour

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Fig. 3 – Sina Farrugia – The Journey II